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JIM LEE & CO. SPEAK OUT

ALAN MOORE
IN-DEPTH INTERVIEW

DAN JURGENS
ON SUPERMAN/DOOMSDAY REMATCH

NOVEMBER 1993

USA $3.95 / CAN $4.95

WIZARD™

No. 27

THE GUIDE TO COMICS

COVERT ACTION TEAM

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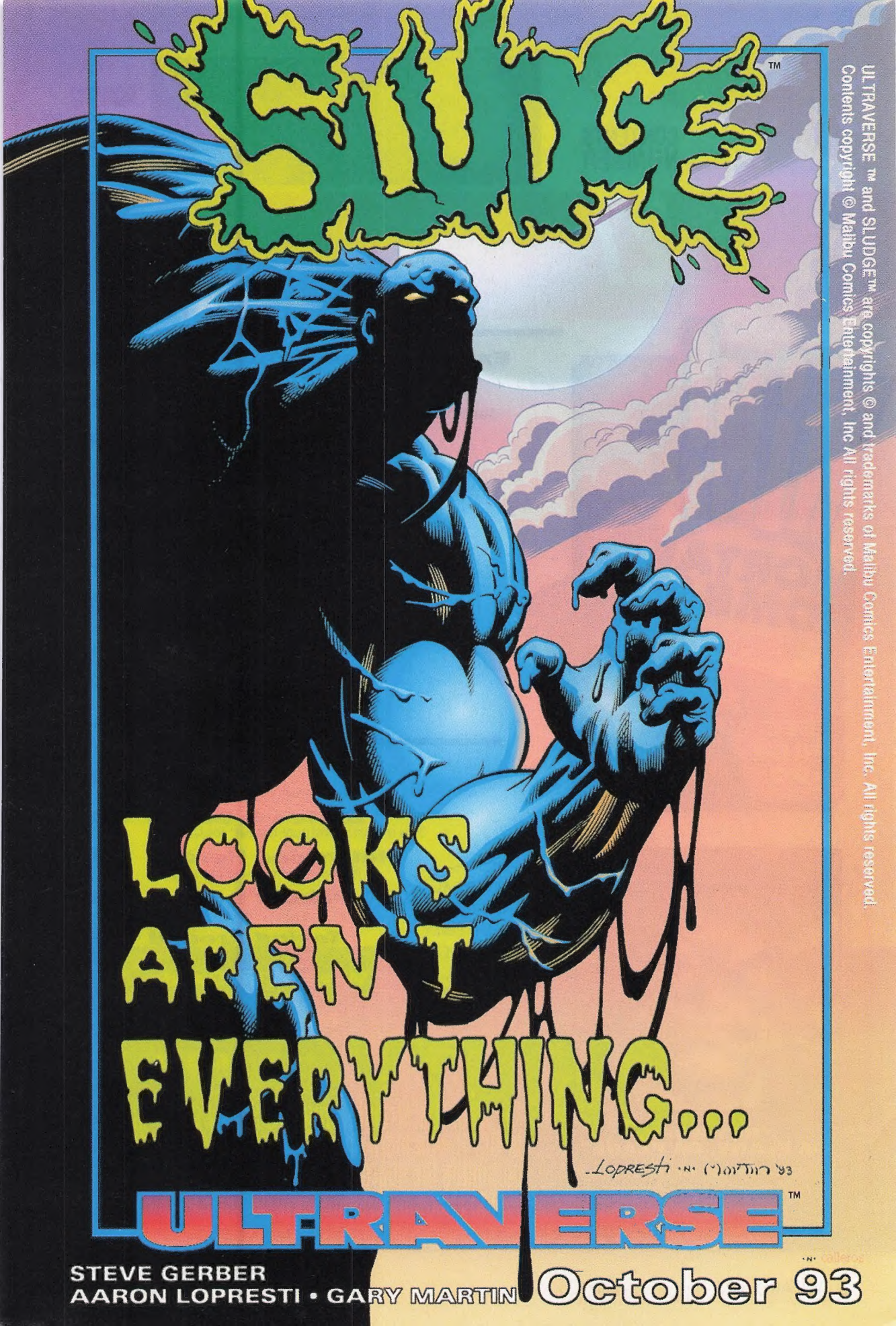
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WIZARD™

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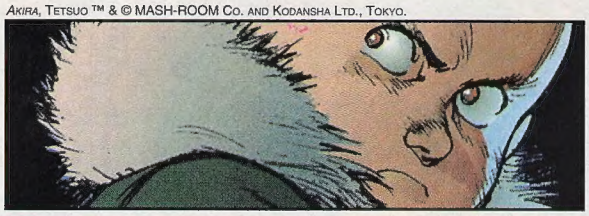
Number 27
November 1993

AKIRA, TETSUO ™ & © MASH-ROOM CO. AND KODANSHA LTD., TOKYO.



Tetsuo looks pretty angry—maybe you ought to turn right to page 78 for our "Manga Mania" article.

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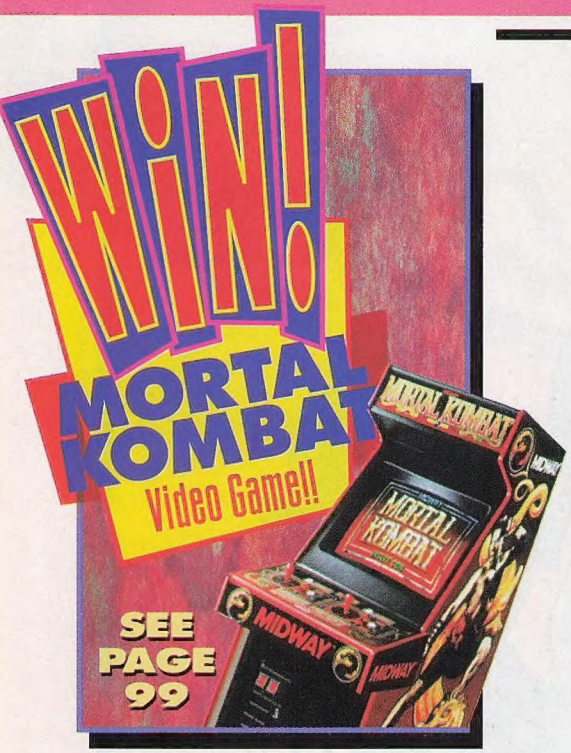

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WILDC.A.T.S AND EMP ™ & © AEGIS ENTERTAINMENT.

"HEY BOSS, DA PLANE, DA PLANE"

Go undercover with Wizard as we infiltrate WildC.A.T.s headquarters. Debriefing on page 34.

"It wasn't a straightforward entry by going to Marvel or DC. It was more creeping around the back entrance, poisoning the guard dogs and climbing over the fence." —Alan Moore on breaking into comics. Page 42.

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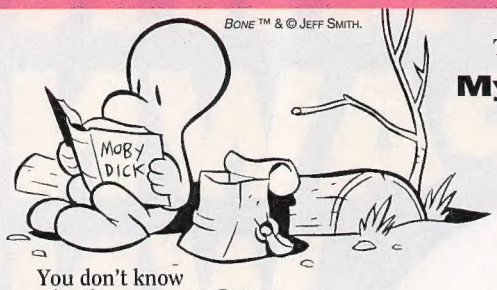


BONE ™ & © JEFF SMITH.

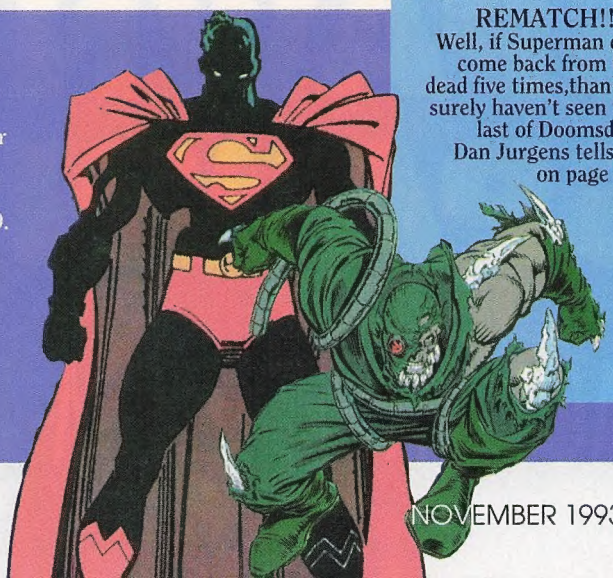
You don't know who this cute little guy is? check out Palmer's Picks on page 96.

"YEEEEAAAAHH!" Darick Robertson looks pretty excited at being picked as an "up and coming" artist... Check out "Eight to the Fore" on page 70.

"Devil Dinosaur and Moonboy go off-panel to forage in New York City. It's hard to imagine what they found to quench the appetite of a four-to-eight-ton carnivore." —Get the dirt on Devil Dinosaur on page 88.

WOLVERINE ™ & © MARVEL COMICS.

Oh man, it looks like Magneto left Wolvie in pretty bad shape. Check out all the "mutants" who dressed up for the *Wizard* costume contest, page 49.



REMATCH!!!!! Well, if Superman can come back from the dead five times,than we surely haven't seen the last of Doomsday! Dan Jurgens tells all on page 84.

SUPERMAN AND DOOMSDAY ™ & © DC COMICS.

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almost
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A LETTER FROM OUR PUBLISHER

PHOTO BY SCHUYLER

Gareb and his adoring public.

Wow. I survived the San Diego Comic Con. From the get-go, the show was jumping, and I was all over the place, meeting with publishers, creators, retailers, and, more importantly, the fans. You guys (and gals) are great. You praise us when you see something you like, and when you don't, you're not shy about beating us up a bit. This kind of fan participation is invaluable, and is one of the reasons why *Wizard* is the #1 comic magazine. My thanks to everybody: fans, retailers, distributors, and pros, who took the time out to talk to me and the *Wizard* crew.

From one show to the next. Right around the time you read this, Comicfest will be running like a freight train at the Philadelphia Civic Center, in Philadelphia, Pa., during October 8-11. I'll be there, and so will pretty much everyone else from *Wizard* as well. Come swing by the massive Wizard booth and say hello (and meet the *Sportslook* crew too). As I said before, your input is essential.

Since I'm just about out of room, let me just say how pleased I am with this issue of *Wizard*. This is definitely our best issue to date. We've added a couple of new departments, and we've made changes to some of the old favorites. I think you'll really like what we've done. And, hey, don't forget to enter our Mortal Kombat contest. That game is so cool, it's hard to give it up and not just keep it for myself, so you'd better enter quick, before I change my mind.

Your Friend and Czar,

Gareb S. Shamus

"Ten Wilka Ser"

THE GUIDE TO COMICS WIZARD

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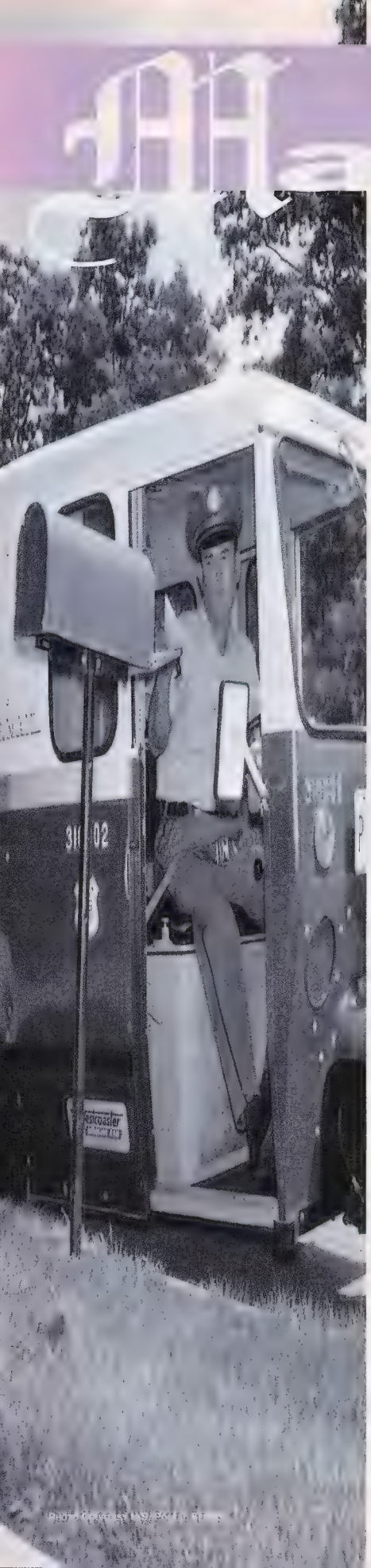

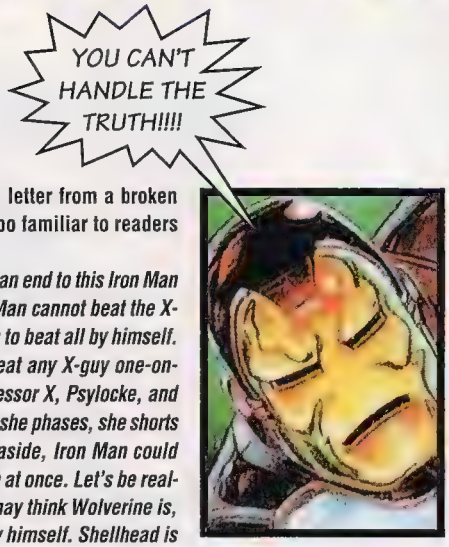

IRON MAN™ & © MARVEL COMICS.

Let's start this letter column off with a letter from a broken man on a topic which has become all too familiar to readers of Magic Words.

Alright, everybody, I'm going to try to put an end to this Iron Man vs. the X-Men debate. I admit that Iron Man cannot beat the X-Men. There are too many of them for him to beat all by himself. However, Iron Man could definitely defeat any X-guy one-on-one, with the X-ception of Phoenix, Professor X, Psylocke, and perhaps Kitty Pride if she got lucky (when she phases, she shorts out machines, you know). Those three aside, Iron Man could probably take on huge numbers of X-Men at once. Let's be realistic, though. I don't care how cool you may think Wolverine is, there's no way he could beat Iron Man by himself. Shellhead is one of the Marvel Universe's most powerful heroes. He stands beside such legitimate powerhouses as Thor and The Hulk, and has defeated huge foes like Ronan the Accuser. The X-Men really haven't gone up against people more powerful than ninjas with guns or mutants from the future. In the end, however, everything I've just said really doesn't matter. If the X-Men were actually ever to take on Iron Man, the writer of the story would have whoever he wanted to win, win, as long as it advanced his story. —Doug Goldstein

Dear Wizard,

In your recent response to a letter from Ryan Croke (*Wizard* #24), it appears that you provided some pretty questionable advice and information regarding mail-order purchases of comic books. As a publication with wide readership in the industry and collecting public, I believe you have a responsibility to clarify your remarks.

On to the specifics of your "advice," Mr. Croke was concerned that if he ordered a *Maxx* 1/2 by mail it might arrive damaged and that he has heard that "90% of the time comics come creased thought the mail." Your response basically agrees with this and advises not to order books throng the mail.

While your "advice" might occasionally be useful when ordering subscriptions and promotions from publishers, you did not qualify your remarks to indicate any such limitation. Instead, your comments seem irresponsible as you presented what was in fact a blanket condemnation of the mail-order industry. You should clarify your comments to emphasize that they simply do not apply in general to mail-order dealers such as myself and hundreds of others who advertise by direct mail in various industry publications.

In several years of mail-order selling, no customer has reported to me that a book I shipped was damaged in shipping. Additionally, if for any reason the buyer is not satisfied with the books purchased, most dealers will gladly refund the full purchase price if the merchandise is returned within a reasonable time, generally a week to ten days, and in the condition as shipped by the dealer.

My response to Ryan Croke is that YES, you can safely order books from mail-order dealers and the majority of the time you will be satisfied. Simply take the precaution of asking the dealer how the books are shipped, how they are packaged for shipping, whether the order is insured and the nature of the dealer's return policy. If the responses to these questions are satisfactory, you will likely have little problem with your mail-order purchase.

Christopher D. Jackson
Atlas Comics & Collectibles
Burbank, Calif.

Looking back to my response to Mr. Croke's letter in *Wizard* #24, I see where it appears I put a blanket condemnation on all mail-order comic services. This was never my intention, and I hope to clarify that right now. There are very

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reputable mail-order dealers who provide both speedy and dependable services, and ordering from one of these dealers should cause no problems. All this is true, and if I made it sound like the mail-order business is filled with nothing but ruthless cut-throats out to steal cash from unsuspecting consumers, my apologies. Again, that was never my intent. My whole point is this: if you can find it yourself and buy it in person, do so. That way you can inspect the product yourself, and be 100% pleased with it before you shell out your dough. No one can dispute the fact that buying it first-hand is always the best way to go.

As far as using a mail-order service, here's a bit of advice: order small your first time out. If the mail-order service has a minimum order, hit that minimum and see how your order shows up. If you're happy with the condition of the books, and the speed with which you received them, use that service again. Perhaps try a couple of different mail-order dealers to see which ones offer the best service, then give them your business.

Dear Wizard,

I'm writing to say that I am totally disgusted with Image's decision to drop their newer titles. I was under the impression that Image was started to give creators a place to express themselves and to escape the corruption of the "big companies." This move sounds like an underhanded, spineless thing to do.

I have been a big fan of Image from the very beginning. I enjoyed *WildC.A.T.s, Pitt, Spawn, Shadow Hawk,* and *Youngblood*. These titles were good, but I enjoyed *Shaman's Tears, Tribe, Wildstar,* and *Trencher* much more. The art is nice, the story is intriguing; they were just all-around good books.

Why should a book like *Shaman's Tears* be halted while Rob Liefeld gets to draw nothing but splash pages of recycled characters with absolutely no story?

I am completely boycotting Image comics and am going to encourage everyone I know to do the same. As far as Mr.Grell, Mr. Johnson, Mr.Stroman, Mr. Gordan, Mr. Ordway, Mr. Griffen, and their respective creative staffs, I'll be sure to follow you, and hopefully your wonderful creations, to whichever companies are lucky enough to get you.

Jeffery J. LaJaunie
Lafayette, La.

Dear Wizard,

Why are Harris comics so hard to find?

Scott Ganland
Fayeteville, N.C.

Harris, which was plagued by the lateness of some of their titles, is only one of the many smaller comic publishers which got hammered pretty hard during this summer's comic glut. With Marvel unleashing a tidal wave of product, DC riding high on *Superman* and *Batman*, Image being Image, and Valiant, Ultraverse, and Dark Horse all pumping stuff out, it's hard for the smaller guys to work their way into the retailer's budget, and even harder for them to find a spot on the shelf with any kind of visibility. What you may want to do is give your local retailer a list of the titles you're interested in purchasing that he doesn't currently carry, and let him know that you're serious about picking the books up when they arrive (and you better be serious. Sticking it to a store owner who went out of their way to get you something is not a very cool thing to do).

Dear Wizard,

I'd like to address a certain topic of discussion. This whole Boy vs. Girl fans thing (the recent "why don't girls read comics, and the ones that do are ugly" debate raging in the past few *Wizard* letter columns). Simple solution: $10,000 and a trip to Switzerland will make every comic fan a hermaphrodite, so we won't hear this "I'm good looking, it's the boy's who aren't" stuff.

Todd Wimer
Washington Crossing, Pa.

How does Todd know how much it costs?

Dear Wizard (or more appropriately, Wizard readers),

This letter is my response to all the recent correspondence dealing with social/political issues and values that sooo many Wizard readers have felt the uncontrollable urge to write about. RELAX! In case you haven't noticed, this a comic book magazine. A forum for comic readers about comic books. Let's all get off our political and moral high horses, and realize we are talking about a medium that primarily consists of muscle-bound men and well-endowed women who fly or have sharp utensils protruding from their appendages, and wear less clothing than your average playmate.

Have a values problem with *Wizard*? Go ahead and write. Let 'em know. But before you do, please reread the article in question to see if your complaint is valid.

You have an opinion about premarital sex, religion, gun control, the economy, great! Glad to know you care. But try voicing your opinions to the appropriate sources. Vote. Write your newspaper. Go to a city council meeting. Do something productive, instead of cluttering up an otherwise enjoyable magazine with your banner waving. I—and I am quite sure I'm not alone here—do not read *Wizard* for political debate.

Jim Parisi
Carrollton, TX

Wizard,

In reference to my butchered letter that appeared in *Wizard* #25 (regarding chase cards in *Wizard*), not only did I not expect a chase card, and not only did I not get a chase card, and not only did I not cry over not expecting and not getting a chase card, but I also did not mention chase cards.

I understand completely what chase cards are, and accept the inevitability of each issue not containing one. However, the cards I was referring to were the bonus cards included with each new issue of *Wizard*, and my argument is that it is unfair to place different versions of these bonus cards with any one issue of Wizard, since that causes the reading public to have to buy more than one copy if they want both bonus cards.

I am completely against different versions of cards in the same issue. It is very unfair to your readers to force them to have to buy two or more copies of an issue to avoid missing anything.

Boyd Grahm
Davenport, Fl.

Your original letter was edited for size, not content; your point was never altered. As far as the random chase cards in *Wizard*, you have seen the end of them. I wasn't kidding in my response to your letter in *Wizard* #25's letters page. I asked people to write in and give their opinion on the chase cards, and people did. A vast majority said that they do not want these different chase cards floating around, and we listened. No more *Wizard*-produced chase cards in the foreseeale future.

As far as other companies putting chase cards into the book (like Valiant inserting the occasional chromium cards), they are one-shots, and not part of any set. If you see a copy of

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

La Sandra F. Ballard
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Gates N.C. 27937

Likes: *Spawn, WildC.A.T.s, X-Titles*

Dwayne D. Fry
Age: 26 Sex: M
P.O. Box 1731
Ames, IA 50010

Likes: *X-titles, Daredevil, Secret Defenders*

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Carson, CA 90745

Likes: *Deathblow, Eternal Warrior, Pitt*

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Wizard that contains another company's chase card for an extravagant amount of money, no one is forcing you to buy it. It is a stand-alone card meant to generate publicity and increase consumer interest in a product. It's like any number of promotional incentives run by a multitude of companies. Remember the Coca-Cola Magicans promotion? Certain cans of Coca-Cola were rigged so that when you opened them, a hundred dollar bill popped up. Was this a bad thing to do? Did it force people to buy reservoirs of Coke? No, on both counts. The normal consumer went about his business and bought Coke like he/she had always bought Coke. The thought of winning $100 probably never crossed their minds when they opened a can, and if they beat the odds and won a hundred dollars, great! Go buy some comics! If not, heck, toss it in a bin and recycle it.

All I'm getting at is that the occasional random insert card in *Wizard* is nothing more than a nice surprise for some of our fans. It's not something you have to own. If you weren't one of the lucky few who got an random insert card in your issue, and you feel you must own one for yourself, you'll have to do what you do for everything else you want in life: toys, CDs, comics, etc. In other words, you'll have to buy it.

Wizard,

Whatever happened to Mike Grell's Leather Stocking, advertised in *Spawn* #2?

James Sims, Jr.
Killeen, TX

Leather Stocking (which is a slang term used to denote frontiersmen, due to their buckskin pants) is on hold for the time being, due to Mr. Grell's recent departure from Image. The title, which features stories from the earliest American pioneers to the invasion of the automobile, is described by Mike Grell as "not quite an anthology, but close to it."

Dear Wizard,

I think that the Maxx is a rabbit.

1.) Mr. Gone calls Maxx Br're Lappin. Lappin is the French word for rabbit.

or how about...

2.) In *Maxx* #2 page 7, Mr. Gone calls Maxx' 'hopping-boy.'

or...

3.) In the same issue on page 18, Mr. Gone asks Julie Winter who her spirit animal is and what it looked like and what its name was.

and finally:

4.) Look at the guy! He looks like a bunny rabbit. Look at those teeth. Look on the cover of issue three. Those are really his ears, not his claws!!!

Brain Crew
Rossville, Ga.

Actually, in his first appearance in *Comico Primer* #5, the Maxx was a rabbit.

Dear Wizard,

I am writing in reference to Mark Rosane's letter in *Wizard* #23. In that letter he stated that the Valiant character Spylocke is really Bloodshot. Well, he's wrong! Do you wanta know why, well here's the reasons:

1.) Rai has Bloodshot's blood

2.) Spylocke knew who the Malevs were

3.) In African folk lore the name Spylocke means "the man of the spider."

Spylocke is a spider alien!

"The All Knowing Comic Man"
Metaire, La.

Dear Wizard,

At a comic convention I attended they were giving away copies of *Wolverine* #66 and Marvel Presents *Wolverine* #124. The only problem is that a freak dressed in a wolverine suit signed my comics. Are these comics worth any less now that they're signed?

Aaron P. Gerber
Brunswick, Maine

"Are comics signed by freaks worth less?" This and more on the next Oprah. Seriously though, the answer to your question is yes, if someone like the guy in the Wolverine costume that signed your book signs your books "Wolverine" (or whatever), the books are now worth less. Now, if you could get the real Wolverine to sign one of your comics...

Dear Wizard,

I bought a copy of *Detective Comics* #598, and on the cover there is a guy who looks just like Bane—even without the mask—and he has the same kind of build. Does this make *Detective Comics* #598 the first appearance of Bane?

Joshua Pirog
Chicago, Ill.

Bane and the villain from '*tec* #598 (Bonecrusher) are two different characters, and have no connection with one another. We all know Bane's origin (he was born in a prison, grew up in confinement, experimented on with the Venom serum, broke free and, well, helped DC's market share). Bonecrusher was a prototype of a mind-control machine which worked by bypassing the central nervous system, and allowing others to control the host's body.

Ask the WIZARD

Q: Are there any new *Star Wars* movies coming out?

J. Weeks, Portsmouth, R.I.

A: *George Lucas has stated in interviews that the first of three more* Star Wars *movies (which take place before the original* Star Wars *trilogy) will be released by the year 2000.*

Q: What is that dinosaur doing in the Batcave?

H. Toor, Richmond, B.C., Canada

A: *The dinosaur trophy in the Batcave came from an adventure that took place in* Detective Comics *#255. During the course of that story, Batman & Robin get trapped in a museum with dangerous mechanical dinos, and Batman takes one home for a souvenir.*

Q: How does Cyclops see the color of traffic lights when he wears red glasses?

A. Tran, Stochton, Calif.

A: *Traffic lights are set up so colorblind people can use them. The top light is stop, the bottom light is go, so even those who can't tell the difference between the colors can know how to react by which light is brighter.*

Q: What would happen if Nightcrawler teleported into a wall?

M. Barry, Phila., Pa.

A: *He would be kaput. That's why Mr. Wagner is very careful about where he teleports, especially if he's doesn't know the layout of the area he's teleporting into.*

Q: What does "Shazam" mean?

E. Rouls, Grosse Pointe Woods, Mi.

A: *It's the magic word that transforms Billy Batson into Captain Marvel (and vice versa). S-Solomons' wisdom, H-Hercules' strength, A-Atlas' stamina, Z-Zeus' power, A-Achilles courage, M-Mercury's speed.*

WIZARD wonders...

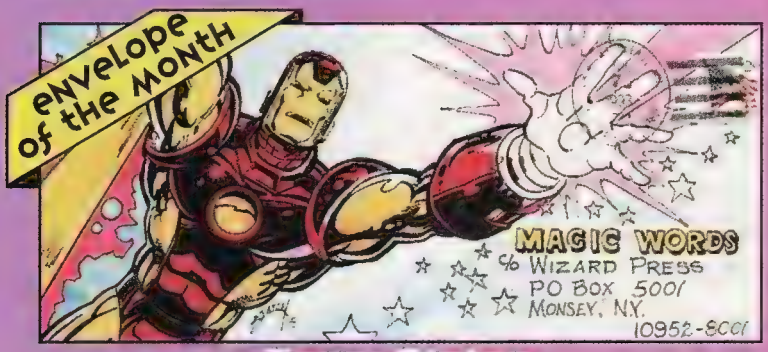
...What exactly does Tigra go through to get a bikini wax?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

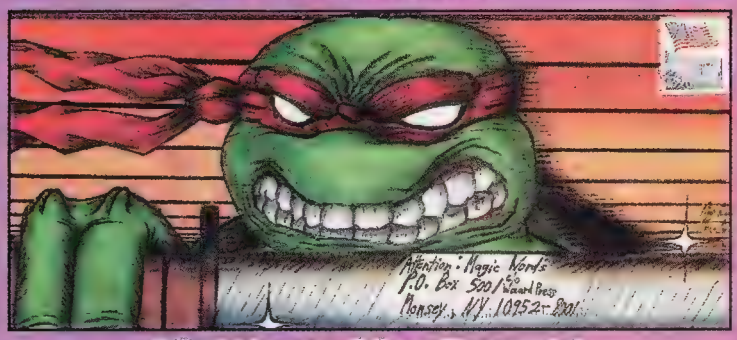
Cliff Simons III Age: 20 Sex: M 2402 Morton Ave. Elkhart, IN 46517 Likes: *Savage Dragon, Spawn, Hellraiser*	Ali Williams Age: 16 Sex: M 1801 Ocean Ave. Apt. #4G Brooklyn, NY 11230 Likes: *Image* titles, *Valiant* titles, *Wizard*	Steve M. Jones Age: 16 Sex: M 584 E. 137 St. #16-G Bronx, NY 10454 Likes: *Image* titles, *Venom, Prime*	Robert Di Caterino Age: 15 Sex: M 194 Greylock Parkway Belleville, NJ 07109 Likes: *Spawn, The Maxx, Transformers*	Laurance Jones Age: 13 Sex: M 6814 Central Ave. #201 Capital Heights, MD 20743 Likes: *X-Men, Image* titles, *Spider-Man*	Jake Smith Age: 10 Sex: M 518 Beck Drive Junction City, KS 66441 Likes: *Spawn, Pitt, Deadpool*	Jenny Butterworth Age: 13 Sex: F P.O. Box 481 Dalevile, VA 24083 Likes: *WildC.A.T.s, Nomad, X-Men*	Thy Anh Le Age: 15 Sex: F 2 Donahue Close Prairiewood, New South Wales Australia, 2176 Likes: *Savage Dragon, Shadow of the Bat, The Maxx*

Enveloping

When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and BOOM, you'll be famous! Just think, as soon as your letter gets printed, you'll become a household name, and you'll start dating the likes of Cindy Crawford or Billy Ray Cyrus (or, if you like, both). Fans who get their letter art printed receive the issue of *Wizard* their letter appeared in, signed by the *Wizard* creative staff, a nifty Wizard "Big Cheese" T-shirt, and a copy of *Magnus* #25 signed by Bob Layton! The best envelope this month wins all that neat stuff, plus a copy of the hologram-covered *X-Factor* #92, signed by artist Joe Quesada! (Include a return address on the back of your envelope.)

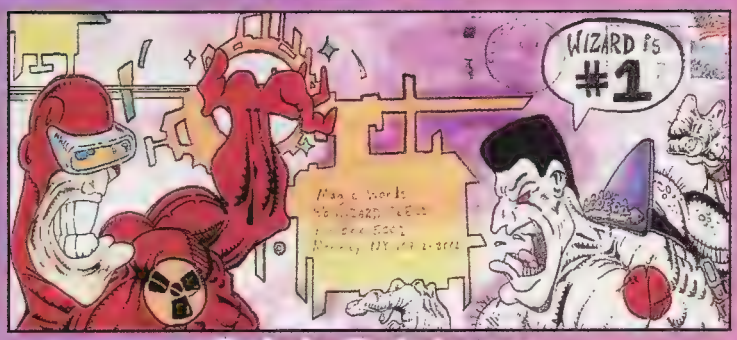


Terry Staton
Fairbanks, Mo.



Matthew MacDonald
Chino Hills, Ca.

Brian Rabold
Puyallup, Wa.



Caleb Salstrom
Eureka, Ca.

Dear Wizard,

I can't believe you did it again. Right here, in the Ask the Wizard part of Magic Words (*Wizard* #24), you called Quasar "One of the crappiest characters in existence. This out-and-out character bashing shouldn't be tolerated in *Wizard*, a magazine that influences both readers and creators in comic books.

"TOP TEN REASONS WHY QUASAR ISN'T CRAPPY"

10.) Had Greg Cappullo as an artist before he was hot.

9.) Has come back from the dead twice already, rivaling Jean Grey.

8.) Has survived absolutely the worst costume continuity ever in comic books.

7.) He was the first regular Marvel superhero to visit the New Universe, and he didn't return with a dumb "I was the first regular Marvel superhero to go to the New Universe and all I got was this dumb T-shirt" T-shirt.

6.) Gave Man-Thing a gentle kiss on his forehead when no one else would.

5.) Has only had the obligatory Ghost Rider crossover once.

4.) The kind tribute that was paid to the best Flash, the Barry Allen Flash, by having him win a contest of the fastest Earthers alive when he suddenly appeared on the race course as somebody called "Buried Alien."

3.) He isn't bothered by the common "Can I control my dark side when I have these incredible powers?" dilemma.

2.) By introducing a character who was cosmically responsible for the creation of everyone from Venom to Daredevil, he ended the common argument over whether the artist or the writer was responsible for the creation of a character.

and...

The #1 reason why Quasar isn't a crappy character: Could beat both the X-Men and Iron Man with one Quantum Band tied behind his back.

David Hannum
Tampa, Fla.

Quasar kissed Man-Thing?

Anyway, kids, we're at the end of the only slightly offensive Wizard letters page. Keep on writing about anything and everything, and if you're really unlucky, it'll get printed. Now go enjoy the rest of the magazine, and we'll see you back here in 30 days.
—Pat McCallum

Send your letters to:
Magic Words
P.O. Box 5001
Monsey, NY 10952-8001

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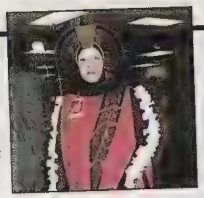
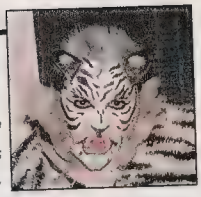
"For the love of god, get this guy a gold Eternal Warrior so he'll put his shirt back on," ordered Valiant Senior Vice President Jon Hartz.



Eradicator spotted at convention. "I just got back from Sweden! They had nothing like that on Krypton!" says confused automaton.



Cats closes on Broadway. "You can't keep marking the audience with your scent and stay in business," says spayed freak.

Wizard News

Since 1990

Wizard #27, November 1993

Marvel Takes Legal Action Against Defiant

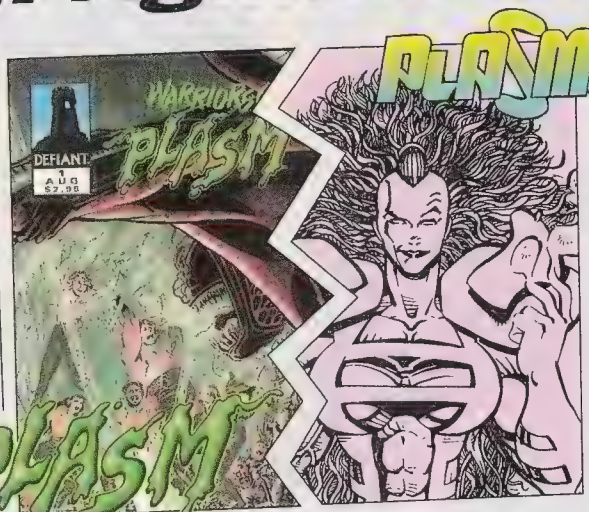
Marvel Comics is suing Defiant for trademark infringement, claiming that Defiant's *Warriors of Plasm* title infringes on the trademark rights of their own *Plasmer*. The suit came just as *Warriors of Plasm* #1 hit the stands in August.

Terry Stewart, Marvel president, says, "In August of '92, we intended to introduce a book called *Plasmer*. It was trademarked in both the U.K. and in the U.S. in 1992. This was a well-known fact a year ago. We feel *Plasmer* is very close with *Plasm*."

Stewart also says Marvel tried to work out an arrangement with Defiant to avoid consumer confusion—the kind of confusion which starts trademark suits. Stewart says that the companies couldn't come to a satisfactory conclusion, and a lawsuit was filed.

This past June, Marvel threatened a lawsuit over Defiant's *Plasm*, which was the original title of *Warriors of Plasm*. According to both publishers, Defiant agreed to change their first title, tacking on "Warriors of." Marvel spokesperson Gary Guzzo says Marvel originally approved the title *Warriors of Plasm*, believing that it deviated enough from the original to avoid trademark infringement. However, the logo for *Warriors of Plasm* did not meet with Marvel's satisfaction. Guzzo says the "Warriors of" part of the logo appears to be pasted on, since it is smaller than and colored differently from the rest of the emblem. *Plasmer* is a four-issue mini-series about a musclebound female hero who is able to transform herself from solid rock to vaporous gas.

Winston Fowlkes, publisher and chief operating officer of Defiant, says, "We don't believe there is merit to this trademark suit. We don't believe that there's any confusion between *Plasmer* and *Warriors of Plasm*."



Feeling Defiant's Warriors of Plasm *title (above left) is too similar to its* Plasmer *title (right), Marvel Comics is suing Defiant for trademark infringement.*

Jim Shooter, president and editor-in-chief of Defiant, agrees. "It's difficult to conceive how Marvel believes that our trademarked title, named for the world of Plasm, or the trademark Warriors of Plasm, infringes on a U.K. character called Plasmer, the hero of a book which has yet to be published," Shooter says. "It is easier to believe that they are simply concerned about our fast takeoff in a market they dominate. They are aggressive competitors and turf warriors, and this type of 'spoiler' behavior right at the beginning of our launch is a classic Marvel technique. We intend to fight this in both the courts of law and public opinion."

"It's not a big deal, here [at Marvel]," says Guzzo. "With the press involved, this all gets blown out of proportion."

Superplans for Superfolks

DC Comics has announced plans to give Superboy and Steel their own respective ongoing series, and Supergirl will get her long delayed mini-series.

Superboy, slated for December, will be produced by his *Adventures of Superman* handlers, writer Karl Kesel, penciler and co-plotter Tom Grummett, and inker Doug Hazlewood. In this all-new series, Superboy will be packing his bags and moving to Hawaii, where he finds that the islands' idyllic looks belie quite a bit of crime and corruption.

The *Steel* series also starts in December, and will be co-written by the *Superman: The Man of Steel* teamsters Louise Simonson and Jon Bogdanove, with art supplied by newcomers Chris Batista and Rich Faber.

Supergirl, also due in December, will have our heroine find out all she needs to know about Lex Luthor II, which will literally cause her to flip out. Written by Roger Stern (*Action Comics*), penciled by June Brigman, and inked by Jackson Guice, this mini-series runs four issues in length.

New Punisher with Trilogy

Marvel, setting the stage for the Punisher's 20th anniversary, has announced that it is planning a trilogy of storylines which will see the Punisher evolve into a completely different character. The first storyline, running ten issues long, is titled "Suicide Run," and will begin in November's *Punisher War Journal* #61. Readers might take note that "Suicide Run" will be the first time that all three Punisher titles—*Punisher, Punisher War Journal*, and *Punisher War Zone*—cross over into one another. "Suicide Run" promises a dramatic change in the status quo of the character, climaxing with Frank Castle's dissociation from his Punisher identity.

Who will be the new Punisher? The second storyline, entitled "Pariah" and beginning in *Punisher* #89, depicts the aftermath of "Suicide Run." In this six-part tale, a host of established and new characters vie for the title of the Punisher. The sky is the limit, since not all of the contestants will be male. According to *Punisher* edi-

WARRIORS OF PLASM AND THE PLASM LOGO ™ & © ENLIGHTENED ENTERTAINMENT GROUP. PLASMER AND PLASMER LOGO ™ & © 1993 MARVEL UK.

tor Don Daley, many candidates will die in the process.

The final storyline, "Final Entry," will start in spring '94. It will show the new Punisher, although Daley says he is keeping this storyline loose, because reader response to the characters presented in "Pariah" will figure into the story.

Although some feel that this move is comparable to DC's toppling of its own chief vigilante, Batman, Daley disagrees. "DC broke Batman's back, but everyone knows he'll be back," says Daley. "Once Frank Castle is out of there, that's it. He's not going to be back. I think it'll surprise people what Frank's final fate is, and how and when it happens."

In other Punisher news, next summer will see the printing of a "Punisher: Year One" story which explains how a loving family man could become a merciless vigilante.

Claremont Joins DC

Chris Claremont has reached an agreement with DC Comics to work on a creator-owned project for 1994. Entitled *Sovereign 7*, this ongoing monthly series will feature a team of seven original characters, the survivors of extra-dimensional worlds, who become marooned on Earth. They'll be chased by a powerful villainess with the power to destroy everything in existence.

Claremont expects that *Sovereign 7* "will appeal to all comics readers, having enough power, resonance, and meaning for adult and young readers. After all, the best fantasy I read as a kid still has the power to move me as an adult."

The art and character designs on the book will be done by Dwayne Turner, the artist of such books as *Wolverine*, *Cage*, and *2099 Unlimited*. The series will edited by Rob Simpson, editor of the New Titans line of books.

In addition to *Sovereign 7*, Claremont is also working on two Superman graphic novels and an adaptation of his first sci-fi novel, *First Flight*, all for DC. Additionally, Defiant has announced that Claremont will still write *Prudence and Caution*. Although Defiant will fit its first issue around Claremont's schedule, the publisher is hoping for an early spring release.

Thibert and Kiko Join Extreme

Extreme Studios has announced that artist Art Thibert and color artist Kiko Taganashi have joined its staff. Thibert, noted for his work on the ongoing *Cable* series, will be inking 90 percent of the studio's covers, in addition to both penciling and inking an unnamed early '94 Extreme title. Thibert will also oversee a batch of new inkers at the studio.

Taganashi, a five-year veteran of the Olyoptics team of color artists, will be overseeing color operations at Extreme. Readers might recognize his name, since Taganashi has colored a ton of Image covers, including *Spawn* and *Brigade*. According to Eric Stephenson, editor of Extreme's books, Taganashi will help color *Youngblood* and *Bloodstrike* "in-house." Olyoptics, Extreme's main color crew, will continue to color *Youngblood: Strike File* and "anything else they have room for on their schedule."

Final Fate of the FF?

In case you didn't notice, one of the original members of the Fantastic Four died at the end of *Fantastic Four* #381, as did a peripheral cast member. According to series writer Tom DeFalco, the rest of the team will continue on, with guest stars filling in the fourth team slot until a more permanent replacement is found.

On the other hand, rumors of the impending demise of *Fantastic Four* as a comic book are untrue, according to assistant editor Pat Garrahy. There are no plans to cancel the title and replace it with a new, revamped series with a #1 issue. These rumors were reported by Tony Isabella in his "Tony's Tips" column in the July 30, 1993 issue of *Comics Buyer's Guide*, where he reported having heard that the final issue of *Fantastic Four* would feature the death of either Mr. Fantastic or the Invisible Woman. The column also suggested that the book would be replaced by a title called *Fantastic Force*. Poor sales were suggested as a reason for the change, although reports from distributors indicate that sales of the title are solid and slightly on the rise.

"*Fantastic Force* was just a title tossed around at an editorial meeting," says Garrahy. "It was never actually planned as a real publication." Garrahy did discuss how the spot on the team will be filled. "He will be replaced by an established character from outside the FF milieu, rather than Lyja or Sharon Ventura [the former She-Thing]." DeFalco reported that Ant-Man will join the team temporarily, as will Namor the Sub-Mariner.

When asked the issue number in which the deceased FF member would return to life, Garrahy accused his questioner of being cynical. DeFalco's only comment was that "It's well-known that in the Marvel Universe, death is transient. Part of the fun will be to keep the reader guessing."

—Paul J. Grant

Trencher Lives On

Keith Giffen has joined forces with the new Blackball Comics to resume publishing his *Trencher* book. The former Image title will begin anew, in order to introduce new readers to the lovable soul repossessor. The #1 issue is due in February or March '94. Colorist/letterer Lovern Kidzierski, head honcho of Digital Chameleon, will rejoin Giffen on the new book.

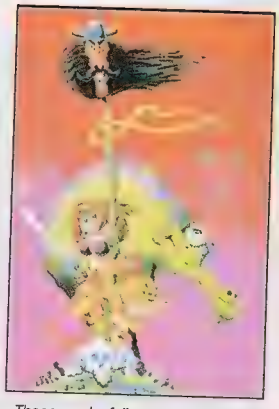
"I'm just looking to have fun with a comic book," says Giffen of his plans for the book. "If I can nail an audience who reads the book, that's fine with me."

The very first Blackball comic book will be the double-sized *Trencher Christmas Bites Holiday Blow-Out*, due in December, which will continue Giffen's string of extremely warped holiday specials. (He's had a hand in the *Ambush Bug Stocking Stuffer* and the *Lobo Paramilitary Christmas Special*, both for DC.)

Despite the complications which occurred when Image dropped *Trencher*, Giffen holds no animosity towards the publisher, and is in fact still plotting their *Bloodstrike*, *Freak Force*, and *Superpatriot* titles. "There's no hard feelings with me and Image. They let me peek into Pandora's Box and the knowledge gained has been invaluable," says Giffen.

Welcome to Diebold

Dimension X's *Diebold*, a strange city inhabited by bizarre-looking people and creatures, is expected to arrive in early October. Created by writer John Holland and artist Brian Clifton, the cast of *Diebold*'s residents include Talking Ed, a disembodied talking head pierced by a stave; the slow-witted Butterball; the tall lizard creature Juniper; and tons of other fun characters.



TM & © Brian Clifton and John Holland.

These wacky folks are some of the many inhabitants of Diebold.

Holland says he has modest plans for the future of *Diebold*. "I'm kind of using Dave Sim's [creator of *Cerebus*] philosophy, and [want to] keep *Diebold* out there on a regular basis—every two months," says Holland. "We only hope to build a core of readers." Holland also says that, unlike Sim, he doesn't plan on doing the title for a certain amount of time. "There are no immediate plans to do a certain amount of issues. For all I know, we could be doing *Diebold* forever," says Holland.

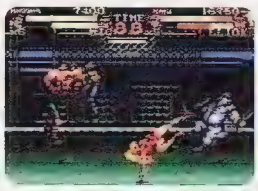
The covers of the book will showcase big names. The first issue's cover will be drawn by Sam Kieth, the second cover will be done by Mike Zeck, and #3's is tentatively scheduled to be drawn by Mark Wheatley. All covers will feature airbrushed color by frequent Zeck collaborator Phil Zimelman. Published bimonthly by Dimension X, *Diebold* will be black and white, and will cost $2.75.

Dreadstar Is Back

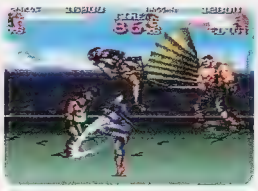
Dreadstar, a character who was created by Jim Starlin over a decade ago, but who has been dormant for a couple of years now, will return in an all-new ongoing monthly

This world tour isn't exactly a vacation.

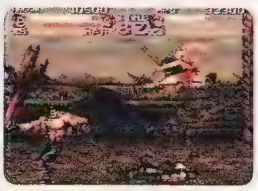
This time the Mad Gear Gang is out to conquer the world. As insurance, they've kidnapped Genryusai and his daughter Rena. To save both, Mike and his new partners Carlos and Maki must fight through 6 levels filled with enough boss characters to kill them many times over. Whether you fight alone, or use the new two player simultaneous option, you will need your hottest moves to eliminate the Gang forever. The world depends on it.



Haggar's headbutt and Maki's spinning handstand leave their opponents in bad shape.



Carlos is a real cut-up with his sword, while Haggar plans his next move.



Haggar leaves 'em out to dry with his clothesline and Maki executes her flying kick.

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CAPCOM

Malibu comic. Peter David, the title's writer, will take on the series passed on to him by Starlin.

"If I had to sum up in ten words or less what [the new] *Dreadstar* will be about, it's 'Dreadstar is back...and she's pissed,'" says David. What's happened to Vance Dreadstar? David isn't saying. "That's the question now, isn't it?"

David says that when he originally took over *Dreadstar*, he had a long-term plan, the story of which would spin itself out over the course of 20 years. But "because so much time has passed [since the original series was cancelled]," David explains, "I decided to approach it from a different angle, and do the story 20 years in the future and work backwards."

Veteran Ernie Colón, whose work has graced such recent titles as *Magnus: Robot Fighter* and *Doom 2099*, will be the book's artist. Dreadstar's new series will have its premiere sometime next year.

Valiant Vision II?

October marks the debut of Valiant Vision, and if you're up for doing something fun with these gadgets then we've got just the thing. Take the right lens and cut it away; then do the same with the left lens. After that, tape each lens (facing the correct way) to the opposite eye frame. (Don't just turn the glasses upside down—that doesn't work!) When you put the glasses back on, the blue-based colors on the page pop out, while the reds recede. It looks very interesting, so check it out.

Comic Book Talk Show

October 2 has been set as the debut of *The Comic Book Show*, a new talk show on comic books to be aired in the Pennsylvania, New Jersey, and Delaware area. The show is said to cover everything about the comic book world, and has already scheduled interviews with such luminaries as Neil Gaiman, Chris Claremont, and Jeff Smith.

Creator Tony DiGeralamo and writer/researcher Nicole Lauria will host the 30-minute show, which is produced by All-American Entertainment. *The Comic Book Show* will be aired on Philadelphia's Channel 61, WTGI-TV, Saturday mornings at 10 a.m.

Amateur Creator's Union

With the explosion of comic book awareness in the mass-media marketplace, many people are honing the skills needed to become comic writers and artists. However, most lack the means or experience to get published. The Amateur Creator's Union, a new non-profit organization dedicated to helping these creators, will allow new writers and artists to gain both practice and exposure.

"Without practice, you let your talents lie dormant and imprisoned within you," states Shane Boothe, director of the A.C.U., in a press release. "But all the practice in the world will do you no good if no one ever sees your work."

This is why he has set up his Freelance Studios, a subsidiary of the A.C.U. Boothe says his studio will publish any and all stories and art if it shows potential, but asks that the material be kept clean and decent.

For a list of submission guidelines or other information, write to: Freelance Studios, c/o Shane Boothe, Route 1 Box 182, Jackson, GA 30233-9717.

Wizard Staff At Comicfest

Meet your favorite (or least favorite) *Wizard* staff members at

Wizard Looks Back...

JFK In Comics

President Bill Clinton's frequent comic book appearances these days call to mind the similar celebrity-style profiles and comic cameos of President John F. Kennedy, especially as we approach the 30th Anniversary of Kennedy's assassination on November 22, 1963.

Kennedy's first brush with comic books came in *Adventure Comics* #294, cover dated March 1962. In a typically quirky "Tale of the Bizarro World" entitled "The Halloween Pranks of the Bizarro-Superman," the misshapen inhabitants of the Bizarro World dress up as famous "ugly Earthlings" for Halloween. Of course, Kennedy's distinguished features, along with the likenesses of other celebrities of the time such as Marilyn Monroe, made perfect Halloween costumes for the backward-thinking Bizarros. Aside from its status as the weirdest of all Kennedy's comic appearances, *Adventure Comics* #294 is sought after by collectors because JFK's famous visage appears on the cover.

The next year, the "real" JFK made his debut in the DC continuity. Cover dated February 1964, *Action Comics* #309 presents a tale in which Kennedy comes to Superman's aid. In this issue, Superman is to be honored on a "This is Your Life"-style TV show, during which all of his friends will make an appearance. His problem? Clark Kent will be extremely conspicuous by his absence. As an added complication, the ever-resourceful Lois Lane has obtained a device which can detect the presence of a robot duplicate. Batman must also appear on the show—so who can Supes trust with his secret i.d.? Why, President Kennedy, of course! Kennedy masquerades as Clark Kent to help Superman out of his dilemma. This issue is usually overlooked for its Kennedy appearance, since it also features Batman and the Legion of Super-Heroes. Ironically, *Action* #309 hit the stands in November 1963, the month of Kennedy's assassination.

Kennedy completed his sweep of the Superman titles in what is probably his most famous comic book appearance. This story, which was finally published in *Superman* #170, was in production when JFK was assassinated. DC took the story off its schedule, but after conferring with the White House staff, it was decided that the tale, originally slated for *Superman* #168, would be a fitting tribute to the President. In "Superman's Mission For President Kennedy," Superman and JFK work together to promote the President's physical fitness program.

JFK's assassination is still explored in comics like Dark Horse's *Badlands* (1991).

© 1991 Steven Grant and Vincent Giarrano.

Despite his death in 1963, Kennedy continued to make appearances in comics. Two comic biographies of the late President were published shortly after his assassination. In 1964, Worden and Childs published *John F. Kennedy: Champion of Freedom*, which continues to be highly collectible because of its photo cover. That same year, Dell Publishing Co. released the *John F. Kennedy Life Story*, which proved to be so popular that it was reprinted in 1965 and again in 1966.

The intrigue surrounding Kennedy's assassination has been a continuing source of fascination to American public. This fascination has spawned any number of conspiracy theories in any number of media, and comics are no exception. Both DC's *Shade the Changing Man* #1-#5 (1990) and Dark Horse's *Badlands* series (1991) explore the JFK murder. As researchers and historians continue to delve into the tragic events of November 22, 1963, no doubt comic readers will continue to see President Kennedy appear in comics.

—William Christensen and Mark Seifert

Comicfest '93 on October 8-11! Come and convene with publisher Gareb Shamus, creative director Pat McCallum, art director Matt Tierney, production manager Doug Goldstein, advertising manager Kenneth Shamus, creative assistant Rob Samsel, news editor Brian Cunningham, assistant editor Marc Wilkofsky, and *Sportslook* art director Brad Fountain. We'd be happy to meet all of you, so stop by and say hello.

Video Game News

Supermen On SNES

Sunsoft's "The Death of Superman" video game will appear March 1994 for the Super Nintendo system. Based on the "Doomsday!" and "Reign of the Supermen" storylines from the monthly Superman titles, this game will have ten levels. In the first two, the player controls the real Superman during his battle against Doomsday; in the next eight levels, the player becomes one of the four alternate Supermen. For those players who don't know the story, a cartoon unfolds before each level explaining exactly what's going on.

Company Updates

AC Comics

Andrew Pepoy has been hired as the penciler for February's *Paragon: Rad-ical Solutions* mini-series. Pepoy is a well-known inker for such Marvel titles as *X-Factor*, *Spider-Woman*, *Morbius*, and *Ghost Rider*. AC says this mini-series will go hand in hand with its *Femforce* book, but can also be read alone, and serves as an excellent introduction to the *Femforce Universe*.

Archie Comics

With the incredible popularity of its *Sonic the Hedgehog* series, Archie is considering putting out 48-page *Sonic* specials, in addition to its regular book, in '94.

ARComics

The covers to future issues of *Aegis* (formerly *ARComics Readers' Choice*) have been drawn by the following artists: #3, coming in August, is drawn by Eddy Newell; #4, due out in December, is by Rags Morales; #5, due in January, is by M. D. Bright. The writer of *Inspectre* and *Revenant*, due out in November and January respectively, will be James Lowder, best known for his involvement in the TSR comic books. *Planet Patrol*, due out in December, will be by Doug Brammer, who has written many books for Archie Comics.

Aria Press

November is the scheduled release date for *A Distant Soil Sketchbook*, featuring hundreds of never-before-published sketches and drawings by creator Colleen Doran, as well as a lengthy interview with Doran. The book is 32 pages and retails for $1.75.

Claypool Comics

Peter David and Richard Howell's *Soul Searchers and Company* #3 is due in late September/early October. This issue is a spoof of *Sandman*, with the team encountering the master of dreams—Dweeb, a.k.a. Lullabye Guy, a.k.a. Amorphus, a.k.a. ZZ Top, and a.k.a. other silly names. One of the guest stars is Dweeb's sister, Deaf, who spends her time screaming, "What?!?"

Sandman and David fans might take interest in this hilarious title and pick it up.

Comico

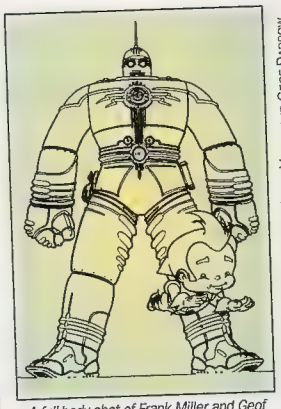
Oblivion, a six-issue mini-series by writer Jack Herman and penciler Andy Dimitt, debuts in early '94. It's described as "Geoff Darrow meets Jack Kirby," so it sounds interesting. Spring '94 is the scheduled release date for *The Elementals* graphic novel, written by creator Bill Willingham and penciled by Tony Aikins, which contains the marriage of Haunting and Vortex.

Continuity

The tentative title of Continuity's third big crossover story is "Intergalactic War," which will start a three month run in March '94. This is the series which reveals who or what Ms. Mystic really is.

Dark Horse Comics

Michael Eury, a seven-year veteran of the comics industry, has joined the editorial staff of Dark Horse Comics. Eury, former editor of such DC titles as *Legion of Super-Heroes*, *Eclipso*, and *Legionnaires*, will oversee Dark Horse's superhero titles, including *Barb Wire*, *Catalyst: Agents of Change*, John Byrne's *Danger Unlimited*, and Mike Baron and Steve Rude's *Nexus*.



© Frank Miller and Geof Darrow.

A full-body shot of Frank Miller and Geof Darrow's The Big Guy and Rusty the Boy Robot, *first reported on in* Wizard *#26.*

DC Comics

Have you noticed DC's price hike on most of its books? In October, with the exception of six titles (*Batman Adventures*, *Eclipso*, *Green Lantern*, *Justice League Task Force*, *Legionnaires*, and *Wonder Woman*), its Standard Format books will rise in price from $1.25 to $1.50, a hike of 20 percent. In November, however, the six holdouts will also rise in price to $1.50.

Patricia Jeres, DC's manager of marketing communications, says, "Occasionally, we find it necessary to raise the prices of our books. It is a response to the rise of cost in manufacturing and to the continued cost of doing business, as well as giving creators the best deal possible. We wish to keep entry-level books as affordable as possible—particularly for younger readers."

When asked if readers should expect an increase in quality like that in the Superman books when they rose from $1.25 to $1.50 (i.e., they had full-page bleeds and superior color processing), Jeres says, "Probably not," and that few creators have approached DC requesting that type of increase in quality.

Defiant

Steve Ditko will not be the regular penciler of *Dark Dominion*, as was previously announced. Defiant cited extensive commitments to Topps Comics as the reason for Ditko's departure. Joe Phillips of DC's *Timber Wolf* fame will take over penciling duties, although Ditko will pencil the Dark Dominion card set. Writer Jim Shooter has also departed from the book; he'll be replaced by Len Wein.

Glory, to be released in mid-'94, will focus on Louise Johnson, the 57-year-old heroine from *Warriors of Plasm*. The series' slated writer is Shooter, who, according to Clark Smith, Defiant's sales manager, will be trying to "break the stereotype of non-'babe' heroines in comics."

March '94's *Charlemagne* will be written by novelist Phillip Nutman. *War Dancer* #1, written and drawn by Alan Weiss, will debut in February (not January, as originally announced). *Dogs of War* will be released in mid-spring '94.

Dimension X

Dimension X is planning to release two new titles in December. Both are still in the planning stages, but one is titled *Writer's Block* by Román, the writer/artist of Dimension X's *Stx*.

Eclipse

Due in November is *Parts Unknown: The Next Invasion*, the sequel to the original *Parts Unknown* mini-series from a year ago. The story, which takes place two years after the first narrative, features the return of genetically-enhanced, even craftier Scalon invaders. It is written by Beau Smith and drawn by Brad Gorby, the same team which did the first mini-series.

Fantagraphics Books

Fantagraphics

Fantagraphics has announced that Peter Bagge's *Hate* is in pre-production as a full-length animated film by Colossal Pictures, the studio which brought you MTV's *Liquid Television*. Bagge is doing a treatment of the screenplay.

In December, Jim Woodring returns to Fantagraphics to write and draw his oftentimes surreal *Jim* series.

Image

Homage Studios' crossover event, "Killer Instinct," starts this November; it teams up WildC.A.T.s and Cyberforce for six issues. The prologues will appear in both *WildC.A.T.s* #5 and *Cyberforce* #1, and the series will continue in *WildC.A.T.s* #6, *Cyberforce* #2, and *WildC.A.T.s* #7. It concludes in *Cyberforce* #3. The crossover will center on the char-

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(Swamp Thing, Doom Patrol, Black Orchid)
Paul Mounts - Colorist
(Youngblood, X-Man Cards)

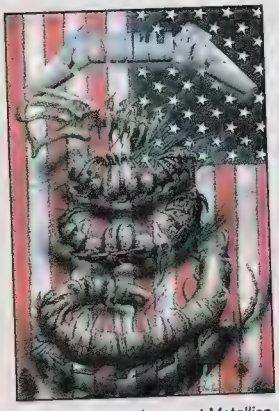
acters Warblade, Ripclaw, and Misery, a new member of Cyberforce.

Sam Kieth has announced that he will continue *The Maxx* past issue #6. "It's the series that just won't die," jokes Kieth. As for the future of the series, Kieth says, "Watch for something big in #7, which comes out at the end of January."

INNOVATION

INNOVATION

Innovation is resoliciting the 12-issue *Interview With the Vampire* series in January to coincide with the film release in the spring.



© MALIBU.

Rock-It Comix's three part Metallica series, coming in November.

MALIBU

Malibu's new imprint, *Rock-It Comix*, will debut in November. Its first two mini-series will be *Metallica* and *World Domination*. According to Alan Payne, Malibu's sales director, these comics are fully authorized and the stories in the books, which vary between documentaries or adventure stories, have been determined by the band. "The band supervises every step of production," says Payne. *Metallica* is written by James Hudnall, painted by Dave Kendall, and runs three issues long. *World Domination* is a one-shot comic written by Scott Emerson and illustrated by Accelerated DK, the celebrated album cover artist. December will see Lita Ford (with art by Jim Balent) and *Ozzy Osbourne* mini-series, also one-shots, and future spotlights include Yes, Primus, Megadeth, and Soundgarden one-shots.

Also in November is *Prime* #6, in which our hero is invited to dinner with President Bill Clinton. While this is big news in and of itself, what's really interesting is that, like Prime, Chelsea Clinton is 13 years old. Could Prime have found a confidant in Chelsea? Co-writer Gerard Jones would only say she'll be in future issues.

MIRAGE STUDIOS

In November, The Flaming Carrot and the Teenage Mutant Ninja Turtles are teaming up again, and this time it'll be published by Mirage. This full-color four issue mini-series, *Flaming Carrot/ Teenage Mutant Ninja Turtles: The Land of Green Fire*, is written by Flaming Carrot creator Bob Burden and drawn by *TMNT* artist Jim Lawson.

Also due in November is *Space Usagi II* by Stan Sakai, which continues where the first mini-series left off.

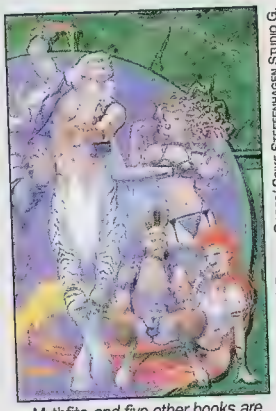
NOW COMICS

The three-issue *Syphons* series by creators writer Alan Curtis and artist Mark Beachum is tentatively scheduled for an early 1994 release. Originally a seven-issue series in 1987, the new *Syphons* is being revamped by its creators and will feature an atmosphere of violence and horror.

REVOLUTIONARY COMICS

Revolutionary has picked up the six mini-series from Daerick Gross' (painter of *Batman: Two Face Strikes Twice*) Studio G imprint, formerly published by Heroic Publishing. The six titles from Gross' studio are *Mythfits, Reiki Warriors, Buck Naked: Private Eye, Dark and Stormy Night Adventures, Blackwatch,* and *Murciélaga, She-Bat.* These series will begin with #1 issues in '94.

Revolutionary is considering repackaging *KISS: The Revenge* into a hardcover book which would also contain *KISS: Prehistory*. This 300-page book would celebrate the band's 20th anniversary with a die-cut leatherbound exterior and a raised metal logo plate. A compact disc and an introduction written by the band are also rumored for the book.



© DAERICK GROSS/ SPIKE STEFFENHAGEN STUDIO G.

Mythfits and five other books are packing their bags and moving to Revolutionary Comics.

1994 *Rock and Roll Comics* issues will spotlight Tom Petty and John Mellencamp.

TRIUMPHANT

In November and December, Triumphant and Defiant are teaming up for what they are calling the industry's first "non-crossover-crossover." This concept, developed by Defiant's Jim Shooter, is such that the interlocking center spreads of all 12 issues in Triumphant's "Triumphant Unleashed" crossover will combine to form a poster image entitled "The Meeting," which depicts Defiant's War Dancer and Triumphant's Doctor Chaos. This poster image will be War Dancer's first appearance. Neither publisher will divulge the cover on which War Dancer will appear.

VALIANT

The Magnus/Nexus crossover will ship in December instead of January. The *Magnus: Robot Fighter* Yearbook will be created by Mike Baron and Paul Smith. Meanwhile, the "Malev War" raging in *Rai & the Future Force* and *Magnus* will climax next spring, allowing the books to embark upon new directions. *Time Walker* #1, set to debut in February, features the creative team of writer Jon Hartz and penciler Mike Leeke.

Two new villains will see their way into Valiant books next year. Dr. Silk, the head of a criminal organization called Webnet, will debut in *Ninjak* #5. The other villain is The Other Man, previously glimpsed in *H.A.R.D.Corps* #11. Valiant may also begin printing two new titles next year, according to senior VP Jon Hartz. "*Ninjak* is our fourteenth title, *Time Walker* our fifteenth," Hartz says. "*Armorines* may or may not be our sixteenth title, and then we'll finish up with a seventeenth title sometime in late summer or early fall."

MAGNUS AND IVAR © VOYAGER. NEXUS © MIKE BARON AND STEVE RUDE.

Stunning art from the Magnus/Nexus crossover by Steve Rude (left), and Timewalker by Mike Leeke and Paul Autio, coming soon.

WARP GRAPHICS

Since 1993 is *Elfquest*'s 15th anniversary, the year will end with a bang in December with the debut of *WaveDancers*, the fourth title of the Elfquest Universe. *WaveDancers* follows the history and adventures of a tribe of hitherto-undiscovered aquatic elves. This title has all the elements *Elfquest* fans expect—suspense, comedy, and adventure all rolled into one. It is written by Bruce Love and Julie Ditrich and drawn by Jozef Szekeres, a Disney animator.

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Jae Lee's art for the chromium Zen, Intergalactic Ninja #0 cover, due in December from Entity Comics.

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How do I enter? Wizard will receive 25 copies of the GENESIS #0 to be given away in a drawing, All of which will be given away to winning fans that send in a 3x5 card with their name, address, and the name of the store they usually shop at printed neatly on the front. Drawings will be held November 5, 1993 to decide the winners from all the mail-in entries.

(One entry per person • no purchase necessary • void where prohibited by law)

All winners will be notified by mail.

Mail entries to:
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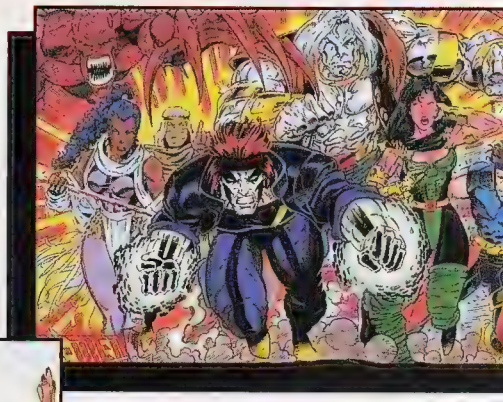
MARVELVISION

AN INSIDE LOOK AT NOVEMBER'S HOTTEST TITLES!!!

X-MEN 2099 #4

THE PAIN IS"ALL IN THEIR MINDS" WHEN THE TEAM GOES UP AGAINST A PSYCHIC VAMPIRE IN A POWER STRUGGLE THAT WILL LEAD INTO THE FIRST 2099 CROSSOVER.
BY JOHN FRANCIS MOORE, RON LIM AND ADAM KUBERT.

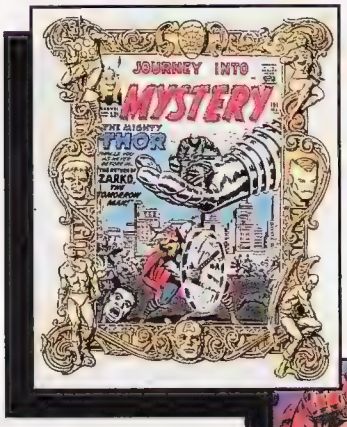


VENOM: THE MADNESS #3 OF 3

ANN NOCENTI, KELLEY JONES AND JOHN BEATTY COLLABORATEON A CATCLYSMIC CRANIUM-CRUNCHING CLASH ON CLASSY PAPER AS VENOM GOES HEAD TO HEAD AGAINST JUGGERNAUT.

UNCANNY X-MEN #308

A MILESTONE ISSUE AS SCOTT LOBDELL BRINGS YOU THE MOMENT YOU'VE BEEN WAITING FOR: JEAN GREY PROPOSES TO SCOTT SUMMERS. AND IT LOOKS LIKE CYCLOPS ONLY HAS EYE(S) FOR HER.



MARVEL MASTERWORKS #26: THE MIGHTY THOR

REPRINTING JOURNEY INTO MYSTERY #101-110, THESE CLASSIC STAN LEE/JACK KIRBY STORIES FEATURE THOR'S PULSE-POUNDIN' BATTLES WITH ZARRKO, ENCHANTRESS, EXECUTIONER, COBRA, MR. HYDE, GREY GARGOYLE AND MAGNETO. IT ALSO GUEST-STARS THE X-MEN AND DR. STRANGE. 240-PAGE HARD COVER DELUXE VOLUME.

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THE FIRST IN A SERIES OF REPRINTINGS OF THE JIM LEE X-MEN CARD SET ON HIGH-QUALITY GLOSSY PAPER STOCK. #1 FEATURES A SPECIAL JIM LEE GATE-FOLD COVER RENDERING OF THE DANGER ROOM.

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SPEAK OUT

Every month, *Wizard* sits down a handful of comic fans, and asks them questions regarding the hot topics in today's market. Be it censorship, creator ownership, or the quality of today's comics, the most important part of the comic industry, the fans, speak their minds. This month, *Wizard* speaks to 22-year-old Brian Habing and 24-year-old Brad Habing, both of Champaign, Ill. *Wizard* is represented by William A. Christensen and Mark Seifert.

GIMMICKS: BONUS OR BOGUS?

Wizard: To enhance or not to enhance? The usage of cover enhancements—or gimmicks, if you prefer—seems to be one of the most perennially debated issues in the industry. While the majority of comic buyers still enjoy comics with enhanced covers, there is definitely an anti-enhanced movement among fans. We've even heard of some fans who won't buy enhanced covers just on principle. These two attitudes leave publishers and retailers between a rock and a hard place. So it's time to put the question to the people. Enhance it or don't?

Brad: There was a time when I thought cover gimmicks were really annoying. Why do I have to pay three times what the book cost in order to get the story? After I thought about it a while, and looked at the covers, I've come to feel that a cover enhancement can serve to make a comic a more approachable package. But I think there is a limit, and I think that sometimes the publishers go a little bit too far in passing the price onto us. They also sometimes put it on substandard material. A lot of it started with the glow-in-the-dark cover on *Ghost Rider* #15. You can trace it right back to there, I think. Before that, we saw special covers on issue #1s a lot of times, and past that, not very much.

Wizard: What about price? Hologram covers are getting up around $3.50 a crack. Foil-stamped covers are $2.95 a pop. Polybagged books are still pretty cheap, at about $2.00-$2.50. Is the extra expense justified?

Brad: The market is really speculative right now. I think the comic companies realize when they put a #1 out with a foil-embossed cover that a lot of the people who are going to pick it up are not going to pick up #2. They are just picking up #1 because they think it's going to increase in price. I like to think that the comic companies want readership that continues, rather than investment, but it doesn't look like that is the case sometimes. Image, for instance, is a good example—they sell one issue, and then don't seem to care about the rest of them.

Brian: I agree with that. I think the costs that most consumers don't think about, apart from the gimmicks, is that first of all, the new people that would be interested in looking at comics would pick up the ones with gimmick covers. A lot of times it is on a crappier title, and so their first exposure to comics costs a lot of money, and the book sucks, and you lose them right away. A lot of stores will order extra of those books, and it will be at the expense of titles that maybe should get a little exposure. A lot of times you will hear the term "good comic", and the standard definition is that a good comic is whatever you like, but the fact is there are some comics that are better than others by almost any reasonable standard. And I don't think that there is anyone who will deny that something like *Sandman* #50 is better than *Quasar* #50. If dealers are less educated about this, and order 10 times as many copies of *Quasar* #50, it will be at the expense of titles like *Sandman*.

Wizard: What about companies that are polybagging comics with cards? Does polybagging a book, whether it has gimmick or not, bother you as a collector?

Brad: For something like *Mantra* #1, where they also put out #1 unbagged so that you could look at it—I think that was good. As far as polybagging goes, I'm not as rabid as some people. When I buy a book that is polybagged, I open it. I'm not concerned about whether it is still mint or not. I think Keith Giffen, in the back of *Trencher* #2, made a good point about whether or not it was still mint or not after you open the bag. Just polybagging for the sake of polybagging, and not putting anything into it, is a marketing ploy used to get somebody to buy two books—one to open and read, and the other one to keep mint. If there is a trading card floating in there, a polybag is perfectly acceptable to me. They don't tend to increase the price much, and I'm not crazy about keeping it mint. I consider a book mint if I've opened it and put in an acid free board and closed it up.

Brian: If a book comes bagged, I slit the top open, take the book out and read it. Most of the companies' bagged books aren't really that collectible. *Superman* #75 is a notable exception. When Gauntlet puts out a special set, they don't polybag it. They put it in a polypropylene bag—a regular comic collecting bag—and tape it shut.

Wizard: How about enhancements on books that you would buy anyway? Do you appreciate the enhancement, or do you find it annoying to have to pay extra for something you regularly read?

Brad: I've heard that some of the first few issues of *Warriors of Plasm* may be enhanced, even though they weren't solicited as such. I personally have high hopes for the book. Those of us who have read a lot of independents over the years have gotten books 22 pages long and in black and white for $2.50, and nobody seemed to complain about that very much. I'm hopeful that these cover enhancements won't jack the price up that much. There is a lot of overhead for Defiant right now, and I think they are just sort of trying to make their way in a comic world that is glutted. Every month, the #1's of 18 different titles comes out, and you have to make your choices. If I get the first few issues of *Plasm*, and they are no good, then enhancements aren't going to make any difference to me—I'm going to pass on the rest of them. If it's really good, I'm not going to worry about the price that much.

Brian: A lot of the focus on price concerns the cover gimmick, but there are other things involved, like poor quality. From Valiant, for $.25 more, you get some paper that makes Harbinger's colors look good. Or you have the squarebound books that Marvel or DC puts out for $4.95, and the only difference is that they put nice covers on them and squarebind them. You have the annuals that are now $3.95. There's really not any difference between putting on a cover gimmick, and putting in 30 pages of back-up stories and pin-ups, or putting it on slicker paper or squarebinding it. The fact that the cover gimmick is raising the price isn't changing what I'm buying. It's a question of whether the price is higher than what I think the story is worth. I'm not getting any of the Vertigo annuals, because I'm on a budget, and I can't pay $4.00 a book for 12 books.

Wizard: So what do you guys do when a book is offered in both enhanced and newsstand versions?

Brad: Well, it depends on what I think of the proposed enhancement. If I think it will add to the effect of the book, I will pay for the enhanced version if I don't think the price is too exorbitant. A good example is *Batman* #500, where the enhanced version was $3.95, and the unenhanced was $2.50. I went with the enhanced version, because I thought that would add to my enjoyment of the book. I thought that what they were doing was interesting, and it's a milestone comic. I thought I would enjoy it more if I had the full effect there.

I think that an attractive cover is important, but if the enhancement is really gaudy, and the book costs a bunch more, people aren't going to have anything to do with it.

Brian: If it is a book I collect as part of something I'm going to keep with a big run, I'll get it with the gimmick. I got the Superman ones with the direct sales covers. If there is a Quasar story I get because it crosses over with characters I'm interested in, there is no way I want to pay extra for the gimmick.

Wizard: So on the whole, you guys find cover enhancements to be a plus?

Brad: If they're done properly. I think the cover gimmicks can be overdone. For example, take *Shaman's Tears* #2 with the eight-fold cover. The way that comic is billed is that it has the world's largest cover, rather than really good stories. I think Mike Grell caught a lot of flack from the whole thing, and the next sequence of ads said "the best flarging story on the racks." Well, it's too late, [Mike,] you already showed us what you were really doing.

Brian: Malibu has put out quite a few enhanced covers, like the die-cut covers on *The Ferret* and *The Protectors*. I know it's tough for an independent to sell their books, but the books weren't that outstanding. Another problem with something like that is the independents who do it are cutting directly out of another independent's market. A small independent is not going to cut down on the number of *X-Men* books someone orders, but it will cut down their order of *Bone*.

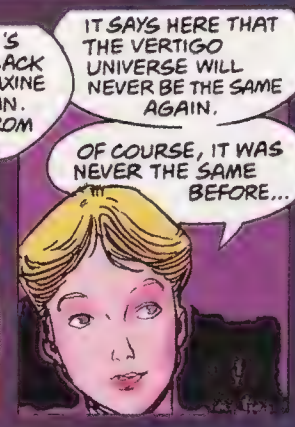
Brad: I think the first thing you see when you pick up any book is the cover, and that is why I think the cover is important. Look at Hellblazer right now—Glenn Fabry is doing the covers. They are beautiful. People might want to pick up the book just because they see the cover. I think that an attractive cover is important, but if the enhancement is really gaudy, and the book costs a bunch more, people aren't going to have anything to do with it.

Brian: I'd rather pay $.50 for a Dorman, Vess, or Kaluta cover than for a gimmick. If you want to charge $.25 more for the run-of -the-mill DC and Marvel titles because you have these people doing the covers, that's great. If you want to charge me $.75 more for my *Avengers* because you have Pérez doing the interior, I would take that. If the gimmicks are worthwhile, that is great, but most of them aren't, and I'd rather they put the money towards having quality artists and writers staying around doing the project.

Brad: Exactly. Not only will you pick up the issue that has your favorite artist or writer doing it, but you'll pick up issues after that, rather than just the one that has the cover enhancement and is awful. Obviously, the best thing for comic companies to do is give us quality stories with quality art.

Wizard: So the best gimmick of all is quality. Who'd have thought it! Brad's and Brian's opinions reflect a growing consensus among comic buyers. Speculators, collectors, and casual readers are starting to realize that they've got to look at the total package—writing and art—along with the cover. Publishers, take note: if you can't rock us with the insides, don't even think about trying it on the outside. ☆

THE CHILDREN'S CRUSADE



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CHILDREN'S CRUSADE #1
BLACK ORCHID ANNUAL #1
ANIMAL MAN ANNUAL #1
SWAMP THING ANNUAL #7
DOOM PATROL ANNUAL #2
ARCANA ANNUAL #1
(featuring Timothy Hunter)
CHILDREN'S CRUSADE #2

THE CHILDREN'S CRUSADE.
IT'S NO FAIRY TALE.

VERTIGO

THE ED.

Beyond The Spandex

What makes a good superhero or supervillain character? What elements are needed to have a character that will attract readers and—more important—keep them coming back?

In the last few years, it would seem that appearance is all. Pin-ups and preview shots of characters with flashy costumes, loaded with armor, weaponry and gewgaws of all descriptions will make comics readers exclaim, "Wow—I gotta buy that when it comes out!" The contributions from the writer's end of the job—motivation, characterization, background, even origin—seem less than secondary. In some cases, hot characters have been designed without any thought to those elements; it's even been said that too much of the "deeper stuff" can make a character seem too dense, too difficult, too complicated for popularity.

But let's look beyond today's flashes-in-the-pan, and see what we can find out about the real long-term stars of superhero comics.

Superman, fast approaching his 55th year of worldwide popularity, has the simplest of costumes, and a basic origin and background known the world over. Sure, his motivations are uncomplicated, but it still indicates that a solid, well-known background is no deterrent to long-term success.

Batman, with a slightly more detailed outfit and more detailed origin, has managed to star in two hit TV series and two big-budget movies. Again, is Batman's look his only draw? Well, it's an important part of the package, no doubt, but I think looking like a man-sized bat would wear real thin if there weren't a solid motivation ("Criminals are a superstitious, cowardly lot...") behind the outlandish costume.

Moving foward in comics history, Spider-Man is, without question, Marvel's best-known, most popular character...and his motivations are at the heart of the character's appeal: "With great power comes great responsibility." The costume draws attention, sure; but it's the nature of the man behind the mask—his insecurities, his anxieties, even his little triumphs—that made Spider-Man unique in 1962, and keeps the public interested today.

What am I driving at here? Let's put it this way: the next time someone shows you the design for a major new character and says, "This guy's gonna be awesome," ask him or her to describe the character's origin, his motivations, his reasons for being a hero or villain. If they're nonexistent, or don't seem to hold water, ask yourself this question: "Where would Superman, Batman, or Spider-Man be today if nobody knew anything about them except what they looked like?"

Pat O'Neill

—Patrick Daniel O'Neill

Flaming Carrot™ & © 1993 Bob Burden

EXPOSING COVERT ACTIVITIES

Wizard goes behind the scenes with the creative teams responsible for the WildC.A.T.s family of books.

BY ROBERT J. SODARO

The world of popular fiction, especially the realm of comic books, is often scarred by ruptured dichotomies. Diametrically opposed ideas and concepts find themselves rubbing elbows with one another at least as often as not. Heroes, who by definition distinguish themselves by demonstrating courage in the face of extreme danger, are inflated into superheroes, whose immense powers render them virtually invincible and hence vitiate any possibility of mounting a heroic effort.

Thus it should come as no surprise that the comics have given birth to a group of popularly acclaimed heroes whose very name is antithetical to the notion of celebrity. The irony of celebrating a group of "Covert Action Teams"—the label is preceded by the word "Wild"—doesn't phase comics purchasers in the least.

And so Jim Lee's *WildC.A.T.s* made a huge splash with the comic-buying public when it first hit the stands early last year. In fact, the title was so popular that it has already sired an entire family, including the *WildC.A.T.s Trilogy*, the *WildC.A.T.s Yearbook*, the *WildC.A.T.s Compilation Book* (which includes *WildC.A.T.s* #0), and the *WildC.A.T.s Sourcebook*. But don't forget the upcoming *Art of Homage* #2, which feature WildC.A.T.s pinups; and an October crossover with Marc Silvestri's Cyberforce, wherein the two groups will appear in each other's mags. *Plus* forthcoming lines of WildC.A.T.s trading cards from Topps, and WildC.A.T.s pogs from Image. These titles and products, along with the numerous other projects which are issuing forth from Lee's Homage Studios (*Deathblow*, *Gen13*, *Union*, *StormWatch*, etc.) have rocketed the firm right to the top of the Image playlist.

But even with all of this going on, Jim Lee remains firmly focused on his plans for the *oeuvre*. "*WildC.A.T.s* is the project I want to pump," Lee tells interviewers. "I'm focusing a lot of my energy now on the re-launching of *WildC.A.T.s*, and getting a couple of issues under my belt before the first issue comes out, then hopefully cranking out [the series] on a near-monthly schedule." Aiding and abetting Lee in getting the series back on schedule is inker Scott Williams, who is not only working on *WildC.A.T.s* but the *WildC.A.T.s* Annual as well, where he'll be inking over Travis Charest. According to Williams, Charest's work is just astounding. "I don't know if a lot of people have seen Travis' work, but it's really amazing. It's actually caused a bit of a buzz in the studio. Every time new pages come in, everyone goes, 'Oh, did new Travis pages come in?'"

According to Lee, the regular *WildC.A.T.s* series, rather than beginning with a new #1, will continue with the current numbering; the first issue of the second incarnation will be bear #5. Furthermore, he says that, contrary to popular trends, it will start as a "standard" comic. "When we re-launch *WildC.A.T.s*, there will be no cover enhancement," Lee states. "It will be your standard $1.95 comic book." The reason for this, Lee says, is that he finds that fans are growing tired of all the special cover enhancements—and the higher prices which come with them.

Now that he has the mini-series—and a number of other projects—under his belt, Lee is ready to get back to the *WildC.A.T.s* storyline, to which he is bringing a new perspective. "I'm probably gonna simplify some of the storylines," he says. Interestingly enough, for someone who has been derided as just another hotshot, flash-in-the-pan artist, Lee is surprisingly circumspect about his own abilities as a writer. "I think I tend to get caught up in my own ideas, and with the maze I've created for myself—[since I'm not] as accomplished a writer as I'd like to be—[and] I have difficulty in bring-

ing the ideas I sometimes have in my head to paper so that they're clearly understood by the readers."

Lee wants to keep *WildC.A.T.s* on a lighter level than his work on, say, *Deathblow*. He suggests that the initial *WildC.A.T.s* series might have been confusing for some readers. "*WildC.A.T.s*, the mini-series, had a lot of different time-spans. That confused some of the readers, so when we start out with *WildC.A.T.s* #5 it's gonna be a pretty straightforward story, so that it unfolds in a linear fashion."

Will there be any major plot developments in this linear, straightforward story? "They're all gonna die!" Lee jokes. "Actually, I'm still toying around with the idea of jumping ahead and doing issue #25. And in issue #25 of *WildC.A.T.s*, you would have a cover price of like $12.00, cause that's like what it would be in like two years," he laughs. "It would have ads from the future, so you can buy your virtual reality *WildC.A.T.s* game, and there'll be ads for the *WildC.A.T.s* cartoon, sort of like *1963* in reverse. In this issue, some of the WildC.A.T.s will still be around, with scars and missing limbs and stuff, and some will be gone, and they'll be referred to in the past tense. The idea would be that the rest of the storyline would lead up to this issue, and when I get to issue #24, I'll skip issue #25 and go right to issue #26. That would be the only way I would kill characters; I would want to do it cleverly like that."

Regarding the costume and other physical changes that WildC.A.T.s fans will notice in issue #5, Lee states that he had a solid reason for implementing each change. "Whenever I take over any book, like *X-Men*, I want to do a few things to help make the characters my own a little bit, like minor cosmetic changes. With *WildC.A.T.s*, I've approached it as though I wasn't the guy who drew the mini-series, and looking at the work on the mini-series that 'Jim Lee' drew, I wanted to make it better! I grew out Zealot's hair to make it look less severe; it's kind of a softening of her character and her personality. With Voodoo, her original costume was [an] exotic dancing costume, and it seemed silly for her to keep wearing it now that she's a superhero. So I just basically said, 'If I were Voodoo, what would I get rid of?' So the big furry boots went: I just kinda streamlined it... Someday, we will do an issue #4 1/2, which will show what happened after the mini-series and before the regular series. It will show the time that elapsed, and why the people did the things they did, like growing out their hair and changing their costume."

Lee, of course, doesn't handle the exciting, multi-faceted WildC.A.T.s universe by himself. Assisting Lee in building this universe are a number of talented individuals, some of whom have been with him for years, such as Brandon Choi (writer, co-plotter) and Scott Williams (inker), and others who have just joined the team, including Steve Gerber (writer, *WildC.A.T.s Yearbook*); Jae Lee (no relation to Jim; penciler, *WildC.A.T.s Trilogy*); and Travis Charest (penciler, *WildC.A.T.s Yearbook*).

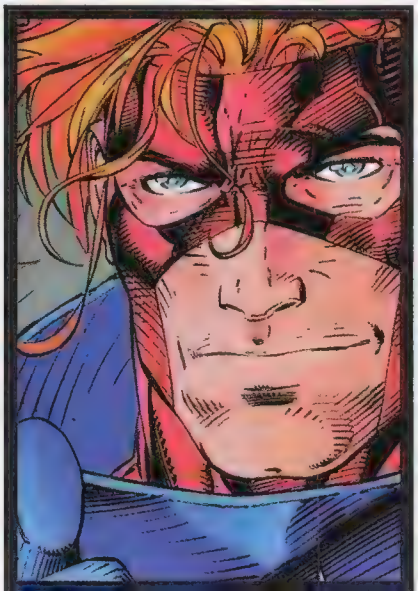
Williams, who has been inking Lee's work for years, beginning with X-titles over at Marvel, is very excited to be working at Lee's Homage Studios, and feels that the inking that he is currently doing is some of his best work ever. "I'm able to get my hands on a lot of different artists: Marc Silvestri, Whilce Portacio, Jim Lee, Dale Keown, Travis Charest. These are—bar none—the best guys in the industry today. It's really a blast to be able to switch from one guy to the next, even on the same day." Williams enjoys inking Jim Lee: "He does such high-caliber work that it's a real pleasure and an honor to be working on his stuff."

According to Williams, it is the diversity of artistic styles that both commands his undivided attention and keeps him sharp. "One of the worst things an inker can do is ink everybody the same way, so that it all starts looking bland and generic and mundane," he notes. Still, after all these years of inking Lee's work, some would think that it's easy to fall into a rut. Not so, says Williams: "The work that Jim gives me is usually really beautiful...my job is obviously to go in there and embellish it and texture it and detail it and create depth. Those are the things that an inker does. I think that at first glance it tends to look as if you're tracing someone's lines; if anyone has sat down and tried to ink professional pencilers' work, it's not quite that simple."

"I think I tend to get caught up in my own ideas, and I have difficulty in bringing the ideas I sometimes have in my head to paper..."
Jim Lee

Williams points out that occasionally, due to deadline pressures, Lee will "cheat out" a page, providing only general instructions for the final image. It is these pages which provide Williams with his greatest challenges. "I'm so familiar with [Jim's stuff] after this amount of time, that I am able to go in and decipher those ciphers, and translate them into something that [he] knows I'm going to translate it into."

New to the *WildC.A.T.s* universe are Steve Gerber (also scripting the Cybernary back-up in *Deathblow*), Travis Charest, and Jae Lee. The first pair work on the *WildC.A.T.s Yearbook*, while Jae Lee's pencils grace *WildC.A.T.s Trilogy*. The Canadian Charest has an extremely important—and eminently unenviable—job ahead of him: attempting to follow in Jim Lee's footsteps. To his credit, Charest is attempt-



WILDC.A.T.S AND ALL WILDC.A.T.S CHARACTERS ™ & © AEGIS ENTERTAINMENT.

ing neither to ape nor to "improve upon" Lee's version of *WildC.A.T.s*. Instead, he is simply doing his best to render Lee's characters in his own style.

"It's kind of hard to follow Jim up," Charest stated. "No matter what I do, people are going to compare it to Jim. There's no way I can try to compare myself with him." Charest states clearly that it is his intention to depict the WildC.A.T.s in his own fashion (one that, he has been, told mirrors Lee's style—which Charest considers to be a lavish compliment), and to do the very best he can to be true both to Lee's and to his own style. "I really like the characters, so why mess with it?" Charest adds that he may be doing some fill-in work on the regular series, a task which he is definitely looking forward to.

To some younger fans, the name of Steve Gerber may be unfamiliar—understandably, since most of Gerber's work over the past decade has been on animated TV programs rather than comics. During the 1970s, however, Gerber was at the forefront of the comics medium, writing Marvel titles like *Howard the Duck*, *Man-Thing*, *Defenders* (before they went secret), and, more recently, *Foolkiller*. In fact, it was Gerber's work on *Howard the Duck* that earned him a special place in comics history.

Gerber created Howard the Duck as a throwaway character in an issue of *Man-Thing*. Howard's popularity proved to be so great, however, that he was soon spun off into his own title. Eventually Gerber became disenchanted with Marvel's way of conducting business—specifically, its work-for-hire arrangements— and quit in disgust. Gerber then brought suit against Marvel to obtain the rights to Howard, eventually settling the dispute out of court. A number of creators flocked to his banner, forming FOOG (Friends of Ol' Gerber), and contributing to Pacific Comics' *Destroyer Duck*, which not only put forth Gerber's agenda but also steered its profits into his legal fund.

Once the suit was settled, Gerber, along with Val Mayerik, created *Void Indigo*, a creator-owned graphic album and series published by Epic. *Void Indigo*, however, proved to be years ahead of its time as well as way too controversial for 1984, and the comic was quickly discontinued. "Now it looks like a Star Comic," Gerber recently mused, comparing it to some of today's crop of "dark, grim, and gritty" comics.

According to Gerber, the *Yearbook* story revolves around a Daemonite who is desperately searching for an ideal host, which he eventually finds—in the form of an infant. There are a number of other characters which are introduced in the *Yearbook*, including Sister Destine, an apostate Coda who rules a small Balkan country.

Gerber, known for his psychologically labyrinthine story arcs, freely admits that this tale is very different from the usual Image-type story. "It's a little odd for Image, in that it's not really built around huge fight scenes. There is some of what I think is pretty decent action stuff in there, but that's not the major thrust of the story." Gerber himself finds nothing odd about his being a writer, as opposed to an artist-turned-writer, working at Image. Despite the popular conception of Image as an artist's haven, Gerber feels that is also a supportive environment for writers. "Jim and Brandon have been terrific to me," he says, adding that Lee and Choi approached him to write the issue.

"It's a little odd for Image, in that it's not really built around huge fight scenes..."

Gerber on *WildC.A.T.s Yearbook*

Lee and Choi gave Gerber free reign. "After Jim invited me to do this, I sat down and wrote up a very short three- or four-paragraph idea for what I wanted to do with the story, sent it on to them, and then we talked about it for hours." Gerber spent a good deal of time speaking to Choi in order to elicit as much background as possible about the characters, as well as to find out where their respective storylines were headed. He also did this, he says, "to avoid duplicating anything they planned to do, and to avoid contradicting anything they planned to do."

His conversations with Choi and Lee revealed a very solid understanding of exactly who these characters were. "You don't see all that much of it in the first four issues, because there's so much going on, but there's an awful lot of thought behind these characters," Gerber said, which is high praise indeed, coming as it does from the man who developed some of the most interesting characters and stories of the '70s. After these conversations, Gerber went off to write the script, checking back with Lee only to clarify minor points. "In the case of Providence, who appears in all of one page of the very first issue of the *WildC.A.T.s* mini-series, they allowed

Jim Lee TIMELINE

Summer 1986: Jim Lee and Brandon Choi create "Wild Boys," which Lee submits to Marvel. Lee is hired by Marvel as a result.

October 1987: Lee starts his run on *Alpha Flight* #51, his first pro work, and continues on a more or less regular basis until issue #63 (October '89).

November 1988: Lee moves to *Punisher War Journal*, where he stays until issue #12 (December '89). He would briefly return for issues #17-#19 (April-June '90).

September 1989: *Uncanny X-Men* #248, which contains Lee's first X-work, is released.

PUNISHER WAR JOURNAL ™ & © MARVEL COMICS.

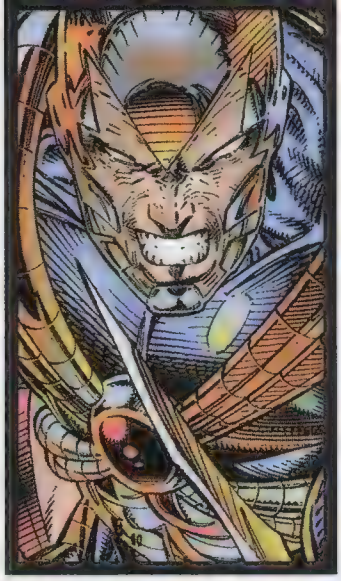
November 1989: Lee's second X-Men effort appears as a back-up story in *Classic X-Men* #39.

December 1989: Jim Lee returns for a three-issue stint on *Uncanny X-Men*, starting with issue #256 and continuing until February '89.

September 1990: Lee becomes the regular penciler on *Uncanny X-Men* with issue #267, a job which

me to develop her far, far beyond what they had done."

The overall perspective on this runaway best-seller belong ultimately to Lee, the series creator. Soon, he notes, readers may see significant connections between his popular title and several other Image offerings. "*Gen13* is tied integrally to *StormWatch*, and there will be more and more links revealed between *StormWatch* and *WildC.A.T.s*. If you look at a lot of the storylines that are going to be coming out in *StormWatch*, *Gen13*, and *WildC.A.T.s*, and eventually *Union*, they all have a cross-pollination of enemies, like the Daemonites and the Gammorrans. In *WildC.A.T.s* #5, they go to Gammorra to take out a member of the Cabal [who] was hiding there. In *Image Comics* #0, there's a five-page story about Deathtrap, who's a *StormWatch* villain, who basically has a hideaway in Gammorra, where he does missions for them [and where they] treat him like royalty. There's going to be a lot more cross-pollination between the books."



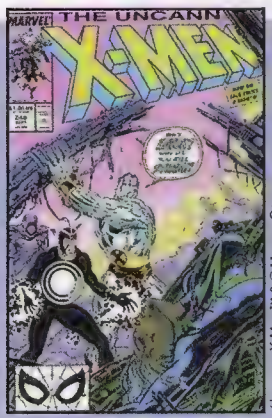
Lee explains the reason for changing the name of *Gen X* to *Gen13*. "At first, Marvel claimed it was similar to *Generation X*; then they claimed it was similar to *Genetix*, a book in the Marvel UK line. I didn't put that 'X' there to fool the kids into thinking that this is a mutant book or something, I just thought it sounded cool. We decided to change it to *Gen13*, which stands for the 13th generation of Americans."

And what about Deathblow, Lee's lone soldier-of-fortune-turned-unlikely-hero? Will he be mixing it up in any of the other Homage titles? "Originally, he wasn't going to, but actually, the Grifter, Backlash, and a number of other characters from most of the books that I produce out of Homage (Studios) are tied together with a back history; they all come from the same project, the same team—they all used to work on a secret military team. I wouldn't rule out a guest appearance, but nothing's planned right now," Lee says.

On the artistic style of *Deathblow*, which is very reminiscent of Frank Miller's *Sin City*, Lee notes, "I've never hidden the fact that I was completely inspired by *Sin City*; it blew me away! I thought the *Sin City*-style was so much fun, and I was dying to do something on my own that was like that. I did up a piece, creating this character, and I was really worried that Frank would take it the wrong way, thinking I was trying to rip him off or something. I actually sent him the stuff, and he called and said, 'This stuff looks great, don't worry about it.' So, with his blessing, I went out and did the stuff. I was never saying that this was my all-new style for drawing, and that I was trying to revolutionize the industry. Frank did it first. It would be fun to actually do a chapter of the *Sin City* universe that he's creating. Frank—give me, like, some loser streetworker guy, and let me tell his *Sin City* story. It would be so much fun to work with him on that."

As far as delving into other media with new WildC.A.T.s products, Lee states that "the toy deal is in the negotiation stage, but could fall through. There's nothing on the cartoon side. There have been numerous people who have expressed interest in this or that; you think it's gonna happen and you're really close to signing the deal, and then nothing happens. A lot of these things come and go. My concern is not so much on that front, but on getting the comic books out on more of a regular schedule, creating a backlog of material, solidifying the universe, and filling in all these gaps that we've created in these stories...basically just creating reader enjoyment.

"There are a lot of naysayers out there saying Image is dead. I have to be objective about these things, because to succeed in this business, you have to have objectivity about your work, and your position and value in the industry. I'm looking for signs that Image is waning. Just coming back from the San Diego Con, people were waiting in line four hours for signatures on Image stuff; it's just mind-boggling, it's fanatical, it's great. We've gone through our first year, and we've done almost everything one can possibly do to screw up



UNCANNY X-MEN™ & © MARVEL COMICS

lasted until issue #277 (June '91).

March 1991: Lee joins the ranks of artist/writers as he begins to receive plotting credit on issue #274 of *Uncanny X-Men*. He would continue to receive plotting or co-plotting credit throughout the remainder of his work on both *X-Men* and *Uncanny X-Men*.

October 1991: Jim Lee and Marvel set a sales record with the release of *X-Men* #1, which sells eight million copies. He would remain on the series through issue #11 (August '92).

February 1992: Skybox releases the enormously successful *X-Men* Series 1 trading cards. The set consists of 105 cards, all drawn by Jim Lee.

February 1992: Jim Lee, along with Todd McFarlane, Rob Liefeld, Erik Larsen, Whilce Portacio, Marc Silvestri, and Jim Valentino, co-founds Image comics.

August 1992: *WildC.A.T.s* #1, Jim Lee's first Image title, is released.

—Timeline by Mark Seifert

a company, and we survived. Now we've fixed a lot of those problems, and we're just going to get stronger and better. The fans were very patient, and we feel this is our year to deliver; we have no more excuses."

Lee has a few words to say about one of the present concerns of comic-buying public: with all of its popularity, multiple products, and future spinoffs, will Image soon become a corporate entity like Marvel or DC? "If we were to retire and just hire some MBAs to run the company for us, I would say yes. But we are the only major company out there started by and run by artists. As an artist, and having experienced things as a freelancer, there's no way I'm going to follow pre-established corporate policies when dealing with freelancers. In terms of pay scale, how we treat them, how we treat their work, and the appreciation that we have towards one another—these are subtle things that corporations can't do anymore.

"Even though we're expanding, we're expanding in groups. There's not one huge office that we all work out of. It's like a bunch of small villages growing. If any of those villages becomes a megalopolis, then we're in danger. Right now, we're so small, we're like your neighborhood bank: you get the personal service, you get the personal touch. You're not gonna get charged, your concerns are never going to fall in between the cracks. If people have problems with the way I do business, it gets resolved that day. I think people want to work in a place where they feel they are an integral part, that they make a large contribution, and that they get compensated for that. *StormWatch* and *Deathblow* I created with Brandon Choi, and I created *Union* with Mike Heisler. Even though we are farming stuff out as work-for-hire, we created the initial stuff, and the artists still own the trademarks on that. Whereas at a DC, an editor might call you and ask for, say, an idea for *Detective*—even if you come up with this great idea, who owns this character? DC does. And I think that's the difference between us and these other corporations."

When asked if he was interested in working on any other outside comic book projects, Lee responded by saying, "Well, we've done the Image/Valiant thing. If I did something like that again, it would take time away from establishing *WildC.A.T.s*. I'm not saying I wouldn't, but I have to balance it against my desire to really get going on *WildC.A.T.s*, and gain some respect for that title."

Given the volume of work that is coming out of Homage Studios these days (as well as the number of people working there—approximately 30), it's certainly safe to say that Lee is well on his way to garnering respect for both himself and his creations. ☆

Robert J. Sodaro is a freelance writer based in Connecticut. Rob Samsel and Marc Wilkofsky contributed to this article.

CREATOR-OWNED vs. WORK-FOR-HIRE: The Debate Rages On

One of the earliest champions of creator rights, who shouted out his message amidst a sea of company-owned cogs, was Steve Gerber, who sued Marvel Comics in the early '80s to recover the rights to his Howard the Duck character. (Howard was ostensibly created under Gerber's original work-for-hire agreement with Marvel, but it was such a radical departure from other Marvel characters at the time that there was no question that Howard sprang fully-realized from Gerber's own off-kilter imagination.)

The suit was eventually settled out of court, with the details kept confidential, even to this day, and Gerber eventually returned to develop creator-owned work for Marvel (*Void Indigo*). After a sojourn in the field of animation, he recently returned once more to comics, and to Marvel, for which he penned a *Foolkiller* mini-series as well as a number of serialized stories for *Marvel Comics Presents*, among them a Man-Thing tale. The fact that he is working at Image, highly touted for its aggressive stand on creator rights, is not surprising. However, that he is working on material which is not his own—that he is, in effect, once again in a work-for-hire situation—has raised a few eyebrows.

During the course of conversations about *WildC.A.T.s*, *Wizard* questioned him about his new job. "I'm not picking and choosing on the basis of whether it's owned by a company or owned by me. One of the unfortunate side-effects of the whole Howard the Duck thing—and I have to admit partial responsibility—is that the whole question of work-for-hire became equated with child molestation on a moral basis. It really isn't like that; there are fair work-for-hire agreements, and there are grossly unfair work-for-hire agreements."

Gerber feels that most of the work-for-hire agreements that have been propagated by the larger companies have been grossly unfair. "The arrangements under which I'm working now—for Malibu on the Ultraverse, and for Jim Lee on the *Cybernary* strip—are astonishingly fair, and in no way demeaning at all," he said. As to why Gerber returned to Marvel, he felt that it was necessary to reacquaint himself with an audience that was mostly unfamiliar with him. He thus chose to write a Marvel book because he felt that it would give him the best visibility.

He wound up the conversation by saying that he has no real nostalgia about his old pals (the Defenders, Howard, Omega the Unknown, etc.), and has no real desire to be tied to any one character from his past. Currently, he is one of the founding fathers of the Ultraverse (and has a small stake in its success), and is writing *Exiles* and *Slug* as well as other creator-owned projects. (He has shown one such project, a collaboration with Gil Kane, to Image.) As for *Void Indigo*, his pet project with co-creator Val Mayerick, he in fact still owns it, and hopes to resurrect it (without Mayerick, who is no longer interested in drawing it) when the time is right.

EAT. SLEEP.

BUST A FEW HEADS!

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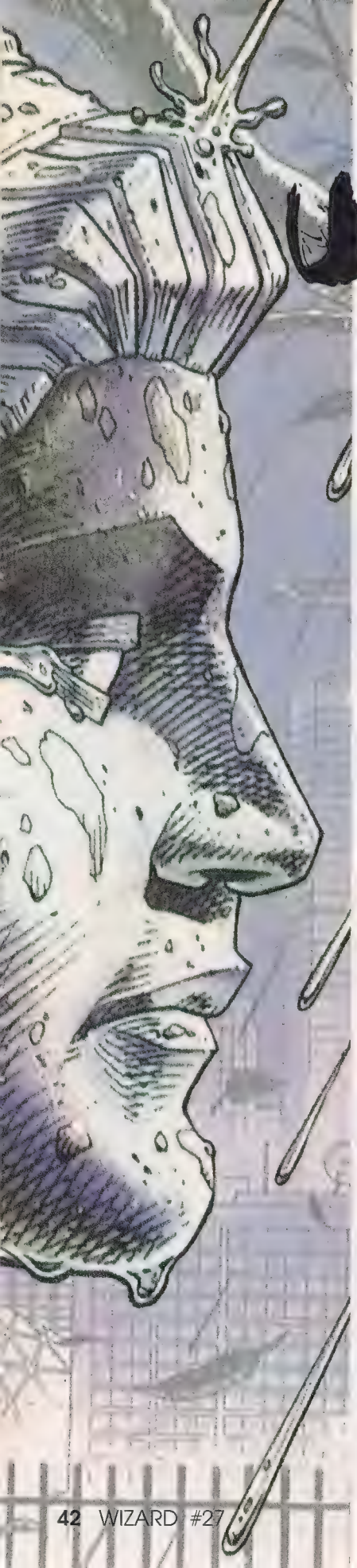


The Unexplored Medium

ALAN MOORE speaks on what makes working as a comic writer so appealing.

by William A. Christensen and Mark Seifert

Alan Moore is the author of what is arguably the most critically acclaimed and influential comics work ever created: *Watchmen*, published by DC Comics. He has also proven to be one of the most able explorers of the medium, examining such diverse topics as politics (in *V for Vendetta*, collected and published in the US by DC Comics), superheroes (*Miracleman*, published in the US by Eclipse Comics, and *Watchmen*), humor (*Maxwell the Magic Cat*, collected and published in the US by Acme Press), eroticism (*Lost Girls*, formerly serialized in *Taboo*, published by SpiderBaby Graphics), and horror (*Swamp Thing*, published by DC Comics) with equal fearlessness. After an extended absence from superhero comics, Moore has recently returned with the *1963* mini-series, published by Image Comics, in which he examines the evolution of the genre. He is currently at work on *Lost Girls* with Melinda Gebbie, *From Hell* with Eddie Campbell, and the *Violator* mini-series with Bart Sears. *Wizard* recently had a chance to talk with Alan about his excursions through the comic medium and beyond.

Wizard: You seem to have an interest in the comics medium over everything else. Why is Alan Moore a comic book writer instead of a novelist or screen writer?

Moore: I think one reason I'm very interested in comics is that basically, it's an unexplored medium. Most of the other media have been explored thoroughly. Film has had its *Citizen Kane*, and literature has had its *War and Peace*. That is not to say there won't be other great works in those media, or that they are not worth exploring, but comics are relatively unexplored. There have been some notable works, but probably, we have yet to produce the first great comic novel. That excites me as an artist—the sense that you can actually make a difference in comics because you are there on the ground floor. You can actually influence the way in which comics will be perceived, the way in which they will grow; all of that stuff is very, very tempting for an artist. That is not to say that I don't have interests in the other fields. At the moment I am writing my first novel without pictures. I wrote a screenplay for film once. I handed in a script, and it was never made, because by the time I had gotten onto it they had already had three other writers, and the film was way over its deadlines and budget, and so, like many other projects in Hollywood, it never got made. Although it was enjoyable, I realized it was probably enjoyable because the film never got made, because the film would have been nothing like my screenplay. This is why I turned down the offer to write the *Watchmen* film. I told Terry Gilliam that he shouldn't try to make a *Watchmen* film, because it was practically unmakeable. This is why when they asked me to write *RoboCop 2*, I begged off of that, and when I was asked to do the Silver Surfer film, I said I didn't want to do it. I'm not interested in writing for films; not because I don't think films have a lot of potential, but because of the way that the industry is set up. I recognized that any screenplay that I wrote

Watchmen

"I told Terry Gilliam that he shouldn't try to make a Watchmen *film, because it was practically unmakeable."*

Miracleman ™ Eclipse Enterprises and Alan Moore. Taboo ™ SpiderBaby Grafix and Publications. Watchmen ™ DC Comics.

would probably be handed to other writers to do rewrites, because Hollywood tends to work on the assumption that if a thing has been written once, it is good, and if it has been written twice, it is very good, and if it is written three times, then it is excellent. By the end of the day, what is going to appear on the screen is only going to have a coincidental resemblance to the script that the writer originally put down. In comics, I have complete control, other than the input of my artists, which is always respected and valued. Every full stop and comma that I put down on that script is going to end up in the finished comic, and it just seems foolish to relinquish any of that control just because of the financial inducements of Hollywood. The money has always been very welcome, but at the same time, that has never been the prime motive. The prime motive is to have fun creatively.

How did you get your start in comics?

It was something like 17 years ago. I'd always had an interest in writing and drawing since I was a child, and I had nurtured a vague idea that one day, it would be quite nice to work in comics. I had never really done anything very serious about it until the age of about 25, at which point I found myself married, with a child on the way, working as a clerk at the local gas board [known as a gas company in the U.S.]. I thought I really don't want to be doing this for the rest of my life. I basically quit work and threw myself on the mercy of the social security system for a couple of years. One of the papers at the time was running half-page comic strips every week. I created a half-page comic strip called "Roscoe Moscow", which was a surreal private eye strip. That ran for a couple of years. It didn't bring in very much money, but it brought in more than social security was bringing in, which was frightening—that I was actually earning a living doing comics. I also did a five-panel gag strip for a local newspaper at the time, called "Maxwell the Magic Cat". After about a year, I started to realize to my dawning horror that I couldn't actually draw, and I was never going to be able to make any sort of living as an artist, whereas at the same time, I had managed to learn something about visual storytelling, just through that constant meeting of the deadline week after week.

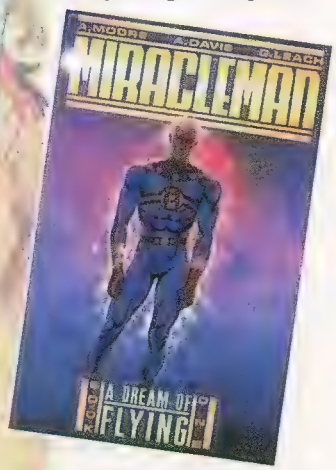
I started to send in scripts to both 2000 AD and to *Dr. Who* magazine. I started to get scripts accepted—not very many—it wasn't regular work. After a while, I started to get more and more script work, and realized I could eventually stop drawing and concentrate entirely upon writing. That was my entry into the field. It wasn't a straightforward entry by going to Fleetway or Marvel or DC. It was more creeping around the back entrance, poisoning the guard dogs and climbing over the fence.

It was Miracleman, called Marvelman at that point, for *Warrior Magazine* that was probably your first major work.

That was an old idea that I had since I was about 11. I had just bought the Harvey Kurtzman *Mad* paperback for the first time. There was the Super-Duperman strip in there which was a wonderful transforming experience. It just got me such a different take upon the superheroes that I had been reading since I was seven years old. It totally changed things for me. All of a sudden, you could see their laughable weaknesses and flaws. When I was 11, what I wanted to do was to plagiarize in my own amateur way—this wasn't a publication—I wanted to do a similar thing to the parody that Harvey had done of Superman, with the homegrown British superhero Marvelman, who had been around since the 1950s. He was a blatant swipe of Captain Marvel. What had happened is that the British company Al Miller & Co. had been publishing the Fawcett Captain Marvel comics in a series of black-and-white British reprints. All of a sudden, the Superman-Captain Marvel lawsuit happened, and in the 50's, *Captain Marvel* was put on hold, which suddenly meant that Al Miller & Co. hadn't got a lot of comics anymore. They brought in a gentleman called Mick Angelo, and they got him to come up with a replacement. Basically, he used a template of the Marvel family to create a new family of British characters that were very, very similar. The word Shazam became the word Kimota; Dr. Sivana was given a fluffy black wig and became Dr. Gargunza. I found the comics charming in a way, because they were so naive and strange, like many British comics of the period. I had mentioned in an interview for a strip illustrator's magazine that I had always had a vague hankering to do a new version of Marvelman. *Warrior* got in touch with me, and asked if I would like to do it for them, because they were in the process of checking out the situation, and it seemed that with the bankruptcy at Al Miller in the early 60's, the rights were obtainable. So that was the first chance I had to write a regular, ongoing series where I could develop characters beyond the restraints of a four-page twist ending

Marvelman

"It was set in the real world, there were real emotions, there was at least some lip service paid to a logical, believeable plot."



Lost Girls & From Hell

In the wake of their termination from Taboo, Lost Girls *and* From Hell *are on the back burner until Moore makes sure they are running smoothly.*

story. It was also the first chance I had to write a superhero comic—to show what I could do with a superhero strip—the way I thought a superhero could be developed. I wanted to show the absurdities of the superhero in the way that Harvey had. In some ways, it made the superhero more real to have characters commenting upon the absurdities. What I was doing was taking the same basic thing that Harvey had done, but instead of using it for humorous effect as he had done so brilliantly, I was trying to use it for dramatic effect. This was sort of a new dark edge to superheroes that I hadn't experienced before, although I should say that the superhero is being constantly revised. Stan Lee was a superhero revisionist. Miracleman, I think, represented the first major revision of the superhero mold that had come along for a long time. It was set in the real world, there were real emotions, there was at least some lip service paid to a logical, believable plot. It was a very heady experience, and I was very lucky and privileged to work with some excellent artists along the way, including Gary Leach and Alan Davis. That was probably where I laid down the basic ground plan of the way that I would like to treat the superhero.

When you left the series, did you feel that you had done everything you could with the character?

I felt that I had done everything that I was interested in doing with the character, because at that point, I was starting to be very bored with superheroes, and I basically felt that I had nothing to say after *Watchmen*. I had to finish Book Three of *Miracleman* after *Watchmen*, which meant that, after having already given my ultimate superhero statement, I would have to come up with a post-ultimate superhero statement. That was a bit of a problem. Book Three of *Miracleman* was as far as I could take it. After that, I was lucky enough to have Neil Gaiman take over the reins. Neil was my choice as a replacement because I still think he is the most talented of the new mainstream comic writers. I think that possibly the Andy Warhol story in *Miracleman* is the single best piece of writing that Neil has ever done.

Where did the character John Constantine come from?

Basically, when I take over something as writer, I always try to work as closely as I can with the artists on the book, so I immediately did my best to strike up a friendship with Steve Bissette and John Totleben. I asked them what they would like to do in *Swamp Thing*. They both sent me reams of material. Things that they had always wanted to do in *Swamp Thing*, but never thought they would get away with. I incorporated this into my scheme of things, and tried to pin it all together.

One of those early notes was they both wanted to do a character that looked like Sting. I think DC is terrified that Sting will sue them, although Sting has seen the character and commented in *Rolling Stone* that he thought it was great. He was very flattered to have a comic character who looked like him, but DC gets nervous about these things. They started to eradicate all traces of references in the introductions of the early *Swamp Thing* books to John Constantine's resemblance to Sting. But I can state categorically that the character only existed because Steve and John wanted to do a character that looked like Sting. Having been given that challenge, how could I fit Sting into *Swamp Thing*? I have an idea that most of the mystics in comics are generally older people, very austere, very proper, very middle class in a lot of ways. They are not at all functional on the street. It struck me that it might be interesting for once to do an almost blue-collar warlock. Somebody who was streetwise, working class, and from a different background than the standard run of comic book mystics. Constantine started to grow out of that. One interesting anecdote that I should point out is that one day, I was in Westminster in London—this was after we had introduced the character—and I was sitting in a sandwich bar. All of a sudden, up the stairs came John Constantine. It wasn't Sting, it was John Constantine. He was wearing the trenchcoat, a short cut—he looked—no, he didn't even look exactly like Sting. He looked exactly like John Constantine. He looked at me, stared me straight in the eyes, smiled, nodded almost conspiratorially, and then just walked off around the corner to the other part of the snack bar. I sat there and thought, should I go around that corner and see if he is really there, or should I just eat my sandwich and leave? I opted for the latter; I thought it was the safest. I'm not making any claims to anything. I'm just saying that it happened. Strange little story.

You were known for dark superheroes initially; is the *Violator* mini-series for Todd McFarlane taking you back towards that?

Violator is violent, but it is also funny. Basically, my sense of super-

John Constantine

Exists only because Steve Bissette and John Totleben wanted to do a character that looked like Sting in Swamp Thing.

SWAMP THING AND JOHN CONSTANTINE © DC COMICS.

The Violator

"1963 has been such a lot of fun. Violator is violent, but is also very funny."

VIOLATOR © TODD MCFARLANE PRODUCTIONS, 1963 © ALAN MOORE, RICK VEITCH AND STEPHEN BISSETTE.

heroes now is that, for a while, I had a complete revulsion against superheroes. I was saying that they were completely useless, that they were just power fantasies, and I'm not interested in doing them, and I couldn't take the idea of heroes seriously anymore. I still feel a lot of those things, but I also came to realize the reason I started reading comics was superheroes. Those superheroes, above everything else, were fun. It is like my favorite superheroes—Plastic Man, Fighting American, Captain Marvel—you can see that the creators on those books were revelling in the comics medium themselves.

The idea of *1963* crystallized out of the Image thing. It struck me that I could use this simple, charming superhero world that I wanted to create to strike some interesting contrasts with the Image characters, who are representative of what superhero comics are now. The *1963* characters are the quintessential 1960s characters that could have come from Marvel Comics. The Image characters are the quintessential 1990s characters that could have come from Marvel. It struck me that it might be instructive and interesting to put the two together. That was basically the idea for the series, as much as the idea of doing a very simple, charming, fun set of superheroes. In the *1963* Annual, we bring the two together. We will have that simplistic artwork on our characters, and that incredibly high-tech Jim Lee rendering on the Image characters, and it will look very strange. Like the way that the Image characters behave and the way the 1963 characters behave. 1963 women next to 1993 women. That alone is a study in contrast that I think I can fill a couple of pages with.

Also, the attitude towards violence. In 1963, not even the villains killed. They certainly didn't break people's backs and cripple like Jim Valentino's Shadowhawk does regularly. Things have changed. A character like Shadowhawk would have been the foulest villain of all in the *1963* comics that we are talking about—characters like Spawn—all of these characters. The attitude towards violence is so different. It is going to be an interesting study in contrast. I think there are still things that I can have fun with regarding superheroes. That doesn't mean that the main thrust of my work is not always towards the serious stuff that I'm most passionate about. My major work at the moment is still *Lost Girls* and *From Hell* and—please, God, if we ever get it back on the tracks—*Big Numbers*. But *1963* has been such a lot of fun. We are still considering future possibilities after the *1963* Annual, because some of these characters we had so much fun creating, it seems a shame to throw them away. We are not committing ourselves yet, but there might be life in 1963 beyond the annual.

What has happened to *Big Numbers*?

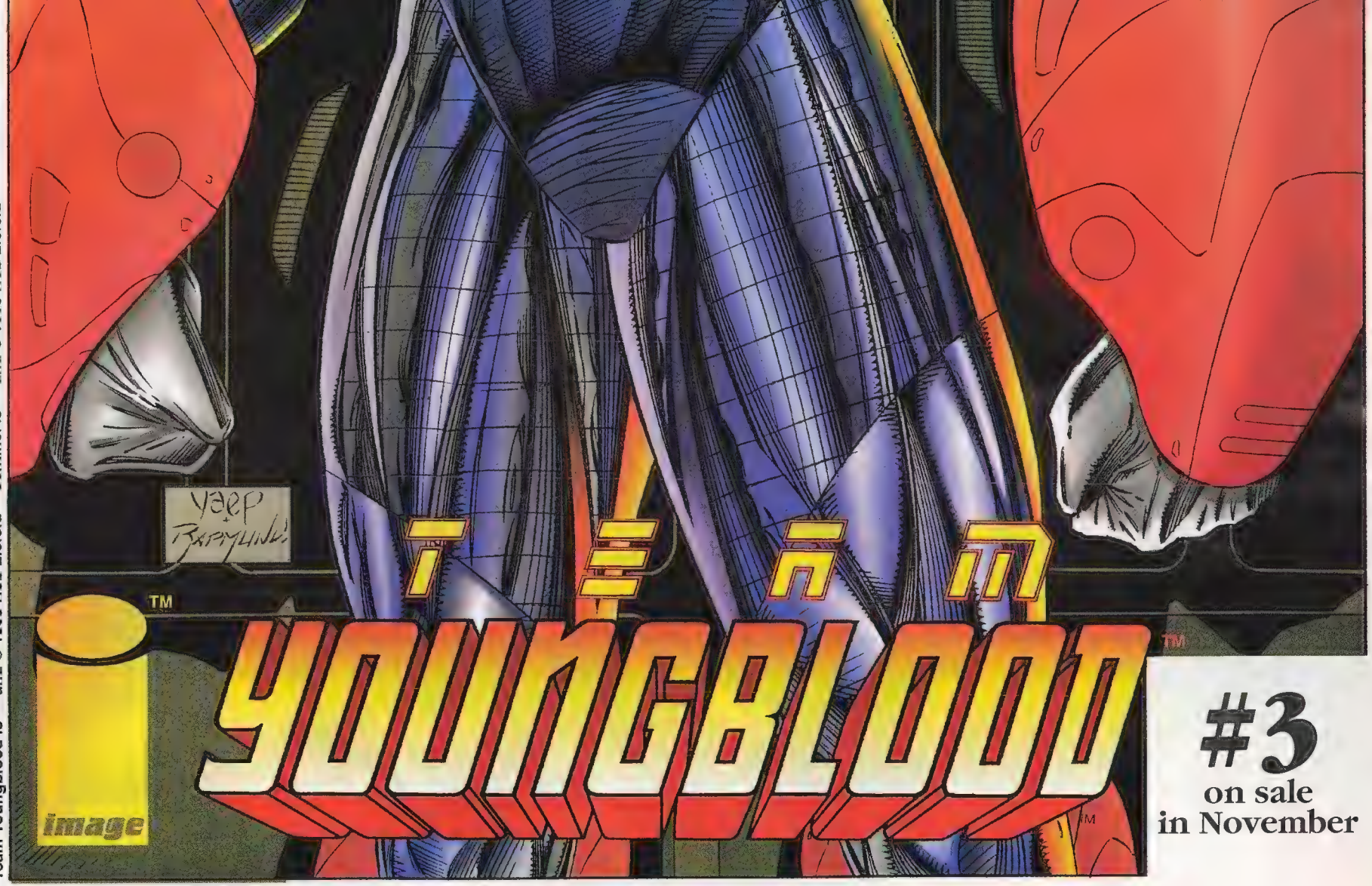
It has been a catalog of misfortune from start to finish. I have written about 200 pages of it. Five episodes. Bill Sienkiewicz, after completing three episodes, felt defeated and was unable to continue it. It is the most demanding work that I've ever done, and I imagine it must be very demanding for any artist. In Bill's case, it was too much, and he didn't feel it would be best serving him or the strip to continue on it. We agreed upon that, so Bill stepped down, at which point Al Columbia stepped up. I believe Al completed one issue, but I'm not sure what happened to that. Al has stepped down from the series after that one issue. I seem to be leaving these artists as smoldering wrecks by the fire. It is the most advanced comic work I've ever done in terms of the story telling. I'm committed to it—I've never left a project unfinished yet, although I can't draw it myself. If I thought I could, I would go for it. What is it about this book that has made strong men weep and policemen turn in their badges? I don't know. I'm determined to finish it, assuming we can find an artist. At the moment, I think the project is on the back burner, until we make sure *Lost Girls* and *From Hell* are running smoothly in the wake of their termination from *Taboo*. They will be continuing as quarterly magazines in their own right. We want to make sure that is running smoothly, and then I'll address myself properly to the problem of what the hell are we going to do about *Big Numbers*.

What other major projects do you have going now, while *Big Numbers* is on the back burner?

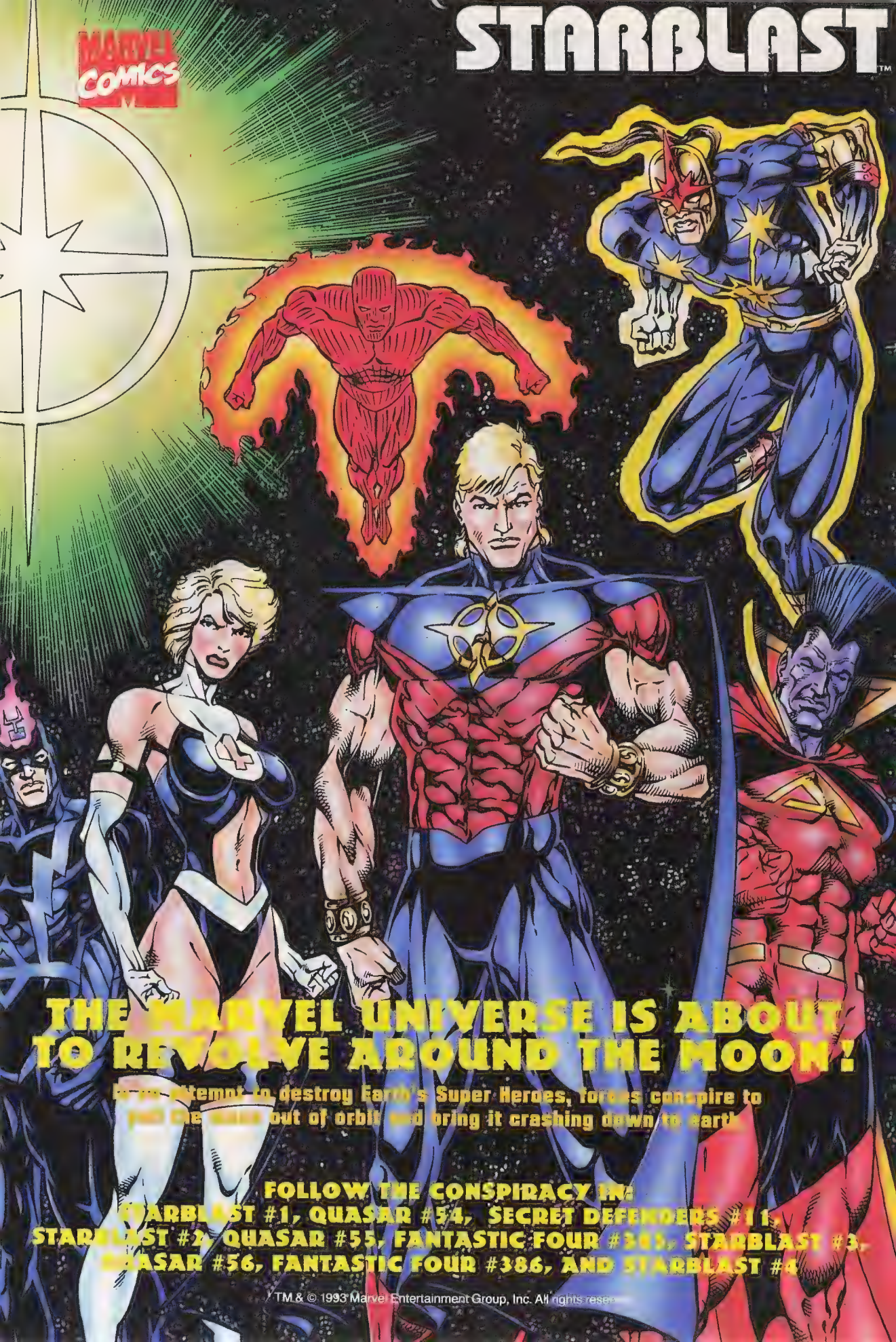
From Hell is the main project. That is on the front burner. Issue #8 is the one I've just finished. I think we have four or five chapters left to do, so it is getting quite close to the end. The first book of *Lost Girls* is completed; there are another two books to do. The novel I'm working on is something I'm very interested in. It is not quite fantasy, but there are certain fantastic elements in it. It's an historical novel set in Northampton. It's 12 chapters, the first of which is a first person narrative by a character living in paleolithic Northampton, when the town was just two to three mud huts and a bridge. The second one is a totally separate character doing a first person narration in Bronze Age Northampton, as the community started to grow following up through the ages. Slowly, we move up through the centuries, until the 12th chapter is narrated by me in Northampton in the present day. You will basically see a community grow up from a couple of mud huts to a sprawling urban mess in the middle of the country that the place is today. It is called Voice of the Fire. It's going to be a long time before it comes out. I think anybody who follows my work recently knows that I move with a glacial slowness of speed, but I always deliver in the end. ☆

William A. Christensen and Mark Seifert are regular contributors to Wizard.

Liefeld
Stephenson
Yaep
Rapmund



Team Youngblood is ™ and © 1993 Rob Liefeld Sentinel is ™ and © 1993 Rob Liefeld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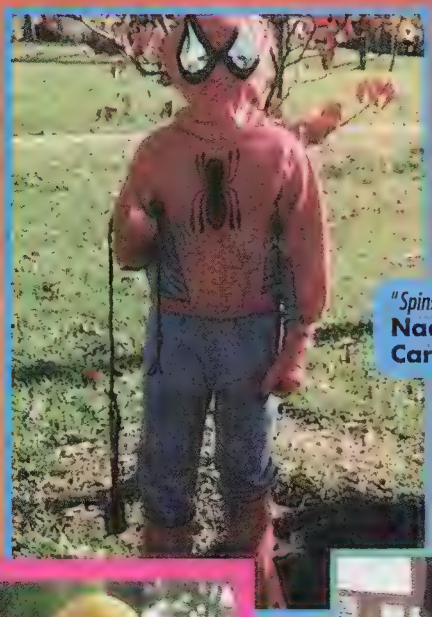
ALL DRESSED UP WITH NO PLACE TO GO

The second annual Wizard Halloween costume contest!



"Spins a web, any size..." Well almost.
Nadim Kassimali - Age 8
Carbondale, Illinois

Spider-Man ™ & © Marvel Comics

"Ouch! Ooo! This driveway's really hot"
Zach Terflinger
Lamirada, California

Iron Fist ™ & © Marvel Comics.

Leonard Nimoy's stunt double.
Kevin Clark - Age 35
Bronx, New York

Spock ™ & © Paramount Pictures.

Batman's afraid of Bane? Man, what a baby...
Kane Batt - 6 mo. old
Huntsville, Alabama

Batman (gosh he's cute) ™ & © DC Comics.

Halloween. It's that special time of year when pumpkins, painstakingly carved to bear grimaces of evil and smiles of joy, are smashed to pulp by roving bands of young toughs, unsuspecting trick-or-treaters are reduced to helpless targets for rotten eggs and over-ripe fruit, and those with way too much free time enter costume contests in hopes of winning...something.

Well, we're happy to oblige. Each of the following contestants will receive a copy of *X-O Manowar* #0 (Gold) signed by Joe Quesada, *X-Force* #25 signed by Greg Capullo, *Catwoman* #1 signed by Jim Balent, a very spooky Mordare poster signed by artist Nelson, and a copy of *Spawn* #1 signed by Todd McFarlane. The two runner-ups, in addition to all that other neat stuff, will receive a complete set of the entire Maximum Carnage crossover series, with each issue signed by its respective artist, and a copy of the Collector's Edition of *Batman* #500, signed by artist Joe Quesada. The winner of this year's costume contest will win everything listed above, plus a set of the Return of Superman books signed by their respective artists, a copy of *X-O Manowar* #1 signed by Bob Layton and a copy of *Superman: The Man of Steel* #25 signed by Jon Bogdanove and Louise Simonson.

Enough of this, on with the show...

"Don't defy me again! Now get a haircut!"
Kyle Wagner & Jason Terrell
Olive Branch, Mississippi

Doctor Octopus ™ & © Marvel Comics.

2099 World Flyweight Boxing Champion.
Rob Renden - Age 17
Houston, Texas

Spider-Man 2099 ™ & © Marvel Comics

"Watch my elemental powers vacuum this carpet"
Lorraine Manus - Age 18
Willeton Wa., Australia

Storm ™ & © Marvel Comics.

"I'm the best there is at what I do. Now, could someone tell me what I'm s'posed to do?"
Jamie Kassimali - Age 11
Carbondale, Illinois

Wolverine ™ & © Marvel Comics.

He'll cook more evenly if you stick a nail thru him
Mark Maas - Age 24
Dubuque, Iowa

Silver Surfer ™ & © Marvel Comics. Aluminum Foil by Reynold's Wrap™

"Oh man, do you think this is poison ivy?"
Costume by Dan Spicer
Springlake, Michigan

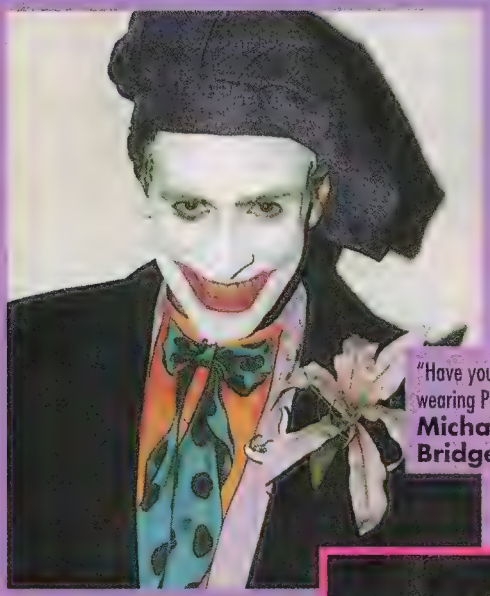
Predator ™ & © Twentieth Century Fox.

No wonder Azrael doesn't want him around.
Eric Martinson - Age 12
Valrico, Florida

Robin ™ & © DC Comics

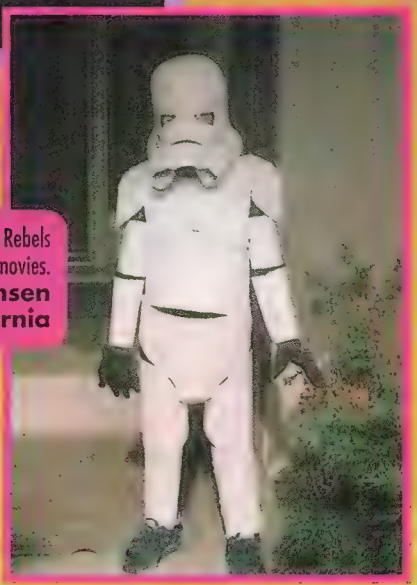
Spider-Man, Hobgoblin, Daredevil ™ & © Marvel Comics. Batman ™ & © DC Comics.

This guy has way too much free time on his hands. But because Paul went all-out and had so many cool costumes, ina ddition to the regular prizes, he swings, flies,and walks away with a gold Turok #1 signed by Bart Sears.
Paul Rogus - Age 33
Bubank, California



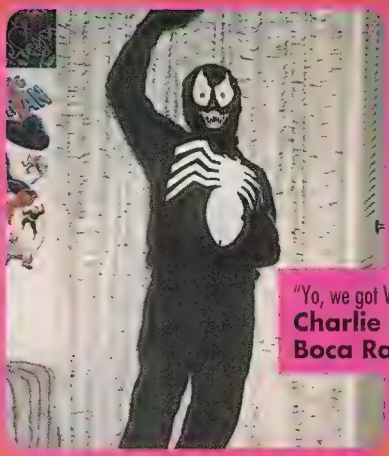
"Have you ever danced with the devil while wearing Ponds fade cream?
Michael Giovannali
Bridgevien, Illinois

Joker™ & © DC Comics



If all the Stormtroopers looked like this, the Rebels wouldn't have had to suffer through three movies.
Danny Hansen
Fairfield, California

Stormtrooper ™ & © Lucasfilms

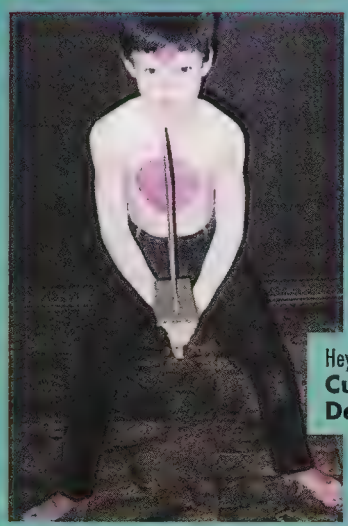


"Yo, we got Venom in-da House! Woof! Woof! Woof!
Charlie Balvin - Age 13
Boca Raton, Florida

Venom ™ & © Marvel Comics.

Does everybody remember Piers from last year's contest? He won first prize with his Nightcrawler costume
Piers Zurawski
Chicago, Illinois

Iron Man ™ & © Marvel Comics.



Hey...Rai as a Shrinky-Dink
Curtis Amlog
Dedado, Guam

Rai ™ & © Voyager Communications

Helluva good costume.
Chris Edwards - Age 20
Hamilton Square, New Jersey

Spawn ™ & © Todd McFarlane.

Lynda Carter would be proud.
Melissa Koopman
Costume by Luciano
Burnaby, British Columbia

Wonder Woman ™ & © DC Comics.

"Hello, I'm Stryfe, evil mutant and would-be world conquerer, I'm here to pick up Donna for the prom..."
Dan Weber
Cumberland, Michigan

Stryfe ™ & © Marvel Comics.

"Ut! Like costume, is good!"
Jeffrey Jones
Age 23
Houston, Texas
What a great costume! Congratulations to Jeff for a really top-notch job!

Flaming Carrot ™ & © Bob Burden

Amy Heyse
Age 17
Shelton, Connecticut
Homina! Homina! Homina! Fantastic costume! Hats off to Amy & Richard Heyse for a super job.

Catwoman ™ & © DC Comics.

Now this is one dangerous bunny!
Lonny Woltz
Independance, Mo.
Lonny hops off with the first place title (as well as a basketful of goodies). Fantastic job Lonny, and congratulations!

Usagi Yojimbo ™ & © Stan Sakai

That's it for this year's parade. A special thanks to all those who participated. Amazing Art will be back next month.

MY KIND of HERO

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Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, etc.). Neon or metallic inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork–mail them flat to avoid damage. All submissions are non-returnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of all contests, and all decisions are final. Good Luck!

Text shown here may have been edited to fit.

CREATOR: Kain Borlase, Gold Coast, QLD, Australia

Secret Identity: John Stables
Current Occupation: Chronological nomad
Place of Birth: Cornwall, England
Legal Status: Extensive criminal record in different countries throughout time
Marital Status: Unknown
Base of Operations: Anywhere, anytime
Height: 4' 6" **Weight:** 110 lbs.
Eyes: Brown **Hair:** Brown

POWERS: Flint Lock has the ability to travel through time at will. He is also incredibly nimble and a crack shot with his legendary "Brown Bess" musket.

ORIGIN: During the English Industrial Revolution in 1788, John Stables was convicted of petty larceny and given a life sentence of hard labor in the prison colony known as Australia. While in Australia, Stables tried to escape, only to stumble across an alien crash site. The stranded aliens befriended Stables, and taught him the art of manipulating the fabric of time, and the ability to travel through it. Since then, Stables took up the name Flint Lock, and has continued his small-time criminal activity throughout time.

FLINT LOCK

THE ABORIGINE

CREATOR: Johnny J. Mendoza, age 19; Whittier, Calif.

Secret Identity: Quillez
Current Occupation: Criminal hunter
Legal Status: Criminal record in Mexico
Marital Status: Widowed
Base of Operations: Mobile, but spends most of his time in North and South America
Height: 6'1" **Weight:** 210 lbs.

POWERS: The Aborigine carries a staff that allows him to change his body to match his environment, much like a chameleon. He is also immortal, and unless the staff is taken from his person or is destroyed, killing him is next to impossible.

ORIGIN: Long before the Great Flood, there lived a pacifistic people that lived on an uncharted isolated island. On this island, there were two seeds from the forbidden fruits of Eden: one seed from the legendary Tree of Life, and the other from the Tree of Knowledge. These islanders placed these seeds in a staff to keep them out of any outsider's hands. Many years later, explorers from the outside world arrived on the island, killing all the inhabitants and plundering the land.
Not long after the massacre, an islander who had travelled abroad returned home to find his home destroyed, and his family and people murdered. This man, named Quillez, took the staff containing the mystic seeds and took on the name of The Aborigine. Now, armed with his mystic staff and a burning hate fueled by revenge, the Aborigine crosses the globe in search of those who destroyed his life.

OBLIVION

CREATOR: Bill McEvoy, age 21; Palmdale, Calif.

Secret Identity: Unknown
Current Occupation: Adventurer and mercenary
Legal Status: Harbored by the U.S. Goverment
Marital Status: Unknown
Base of Operations: Washington, D.C.
Height: 6'5" **Weight:** 275 lbs.
Eyes: Red **Hair:** Blonde

POWERS: Oblivion possesses the ability to drain an opponent's life energy and add it to his own strength and stamina. He also possesses ultra-dense skin, making him nearly invulnerable to bodily harm. His strength and dexterity far surpass that of the average human, as well.

ORIGIN: Not much is known about the origin of Oblivion. What is known is that the United States Government found him in an Arctic exploration, perfectly preserved in a block of ice. When the government discovered Oblivion's unique abilities, it decided to use those powers as best as they could, and now uses him as a one-man hit squad. ☆

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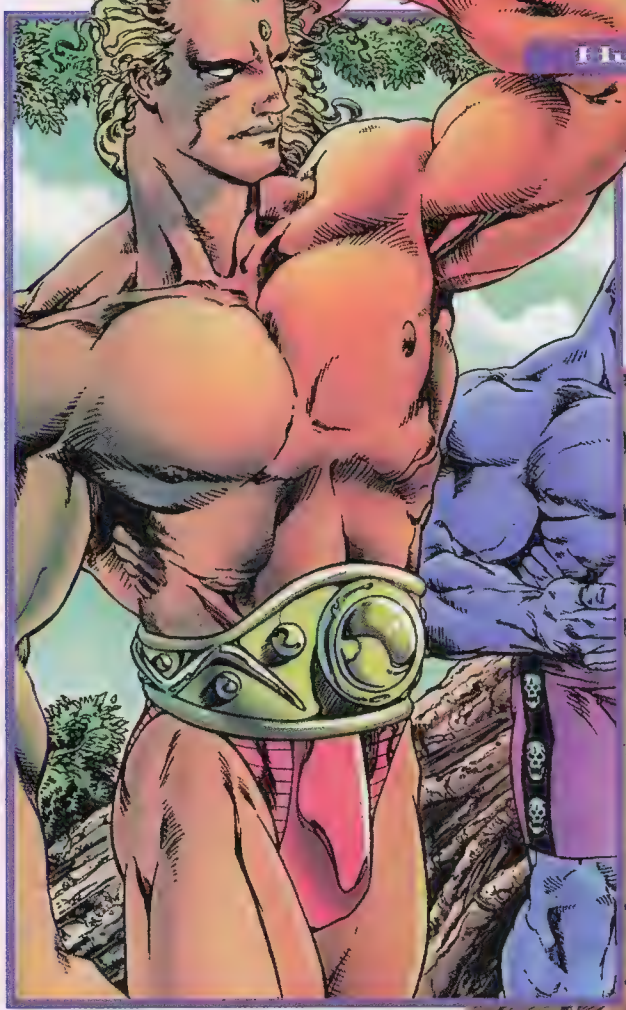
(CHECK OUT THIS AD WITH A PAIR OF VALIANT VISION™ GLASSES WHEN YOU GET 'EM!)

She-Hulk & Wonder Man ™ & ©1993 Marvel Entertainment Group.

Hunk & Babe of the month



Hunk — Adam Warlock

Those guys at the Hive weren't kidding around when they created Adam here to be the perfect male. Wow! The physique, those eyes, that all-over tan, this boy is H-O-T. To top it all off, that gorgeous gem in his forehead is to die for. It may be a little tricky getting it offa him and onto a wedding band, though. The only bad thing is that he's prone to be a little bossy at times, but with a bod like that, I'm willing to follow his every command.

Babe — Glory

Kinda hard to believe she's pushing about 70, huh? I tell ya, those Amazons age really well. Heck, her being 70 is a plus! You know what they say, the older the woman, the more her experience. She'll need that experience, too, 'cause if she thought fighting the Nazis in World War II was tough, wait until she tries to fight me off! As far as her having a crush on the Super Patriot, no problem. That guys just a big hunk of walking Lego now, and she needs a real man, namely me.

Adam Warlock ™ & © 1993 Marvel Entertainment Group, Inc. Glory ™ & © 1993 Rob Liefeld.

EARTH'S MIGHTIEST ANNIVERSARY CONTINUES

AVENGERS STRIKE FILE #1
AVENGERS THROUGH THE AGES
Featuring new pin-ups and stories of Earth's Mightiest Heroes, including a tale by Bob Harras and Geoff Moore! And don't miss Cefn Ridout and Dave Hornsby's computer-enhanced retelling of OPERATION: GALACTIC STORM!

IRON MAN #300
THE ARMORED ARMY!
In this anniversary issue, Tony leads a team of armored friends to take on the more-powerful-than-ever Ultimo! By Len Kaminski, Kevin Hopgood, and Steve Mitchell. Available with or without red and gold foil cover.

AVENGERS WEST COAST #102
THE WEST COAST BREAKS OFF!
The West Coast team is no more! The series is over! But have no fear: this issue leads directly into the new FORCE WORKS series. Written by Andy Lanning and Dan Abnett with Dave Ross and Tim Dzon art.

HAWKEYE #1 OF 4
ACTION THAT'LL KEEP YOU QUIVERING!
While grieving in the Canadian wilderness, Hawkeye stumbles upon a complex where inhumane genetic experimentation is going on! The battling bowman's solo series is brought to you by Chuck Dixon, Scott Kolins, and Tim Dzon.

SCARLET WITCH #1 OF 4
AGAINST THE INNER DEMON
Don't you hate finding out that one of your most trusted allies is a demon in disguise? The Scarlet Witch does. Just ask writers Dan Abnett and Andy Lanning or artists John Higgins and Mark McKenna.

THE AVENGERS ANNIVERSARY COVER SET FOILED AGAIN!
This beautiful collection includes the four foil-embossed 30th Anniversary covers from Avengers #'s 360, 363, 366, and 369, all in one neat package!

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A
A 30TH

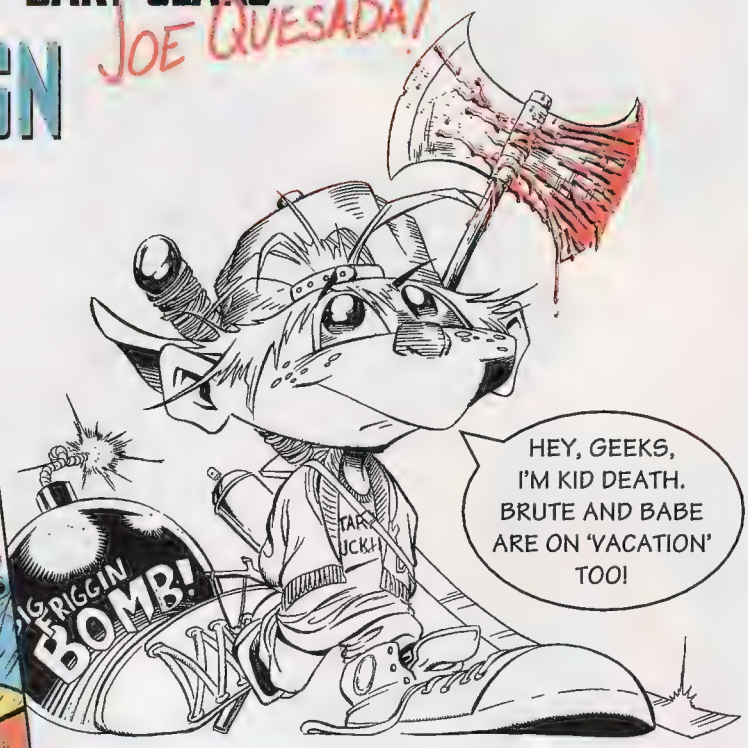
BRUTES & BABES

DRAWING POWERFUL COMICS WITH ~~BART SEARS~~ JOE QUESADA!

Hi, Joe Quesada here, filling in for the vacationing Bart Sears. You know, when the folks at *Wizard* approached me to do this month's Brutes and Babes, they suggested that I write a column about cover design. I thought, "What a great idea—I could go through my comic collection, research all the great cover artists, and give tips on their work." Then they told me they needed the article in two days... Okay, slight change of plans. So, due to time constraints, I limited all examples to my work. Hey, they were the easiest ones to find!

COVER DESIGN

Nowadays, when you walk into a comics shop you're assaulted by literally hundreds of visual images. There's so many books to choose from, and you've got little time and even less money. A good cover, with or without gimmicks, should separate that book from the rest of the pack. Dynamic covers can bring in new readers.



KID DEATH ™ & © 1993 JOE QUESADA.

DESIGN FOR PLOT

In designing a cover, you never want to mislead the reader. The cover art must be based on an image derived from the plot. Yet if there is no action, you have to find something to attract the reader.

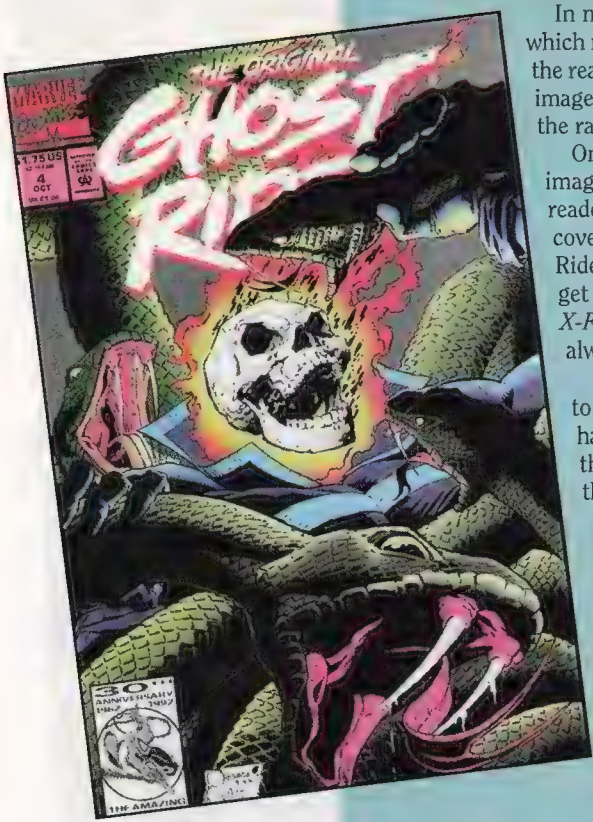
X-Factor #87 was a brilliantly-written story which featured the entire group going in for therapy. No action, no standout cover image. I had already done a series of covers for *X-Factor*, but this issue featured my first interiors and I wanted to make it special. I decided to go with the standard "superheroes coming at you while attacking some unseen villain" cover. Of course, in this case the villain was a therapist. I wish he'd been a lawyer; that would have made him seem a lot more threatening.

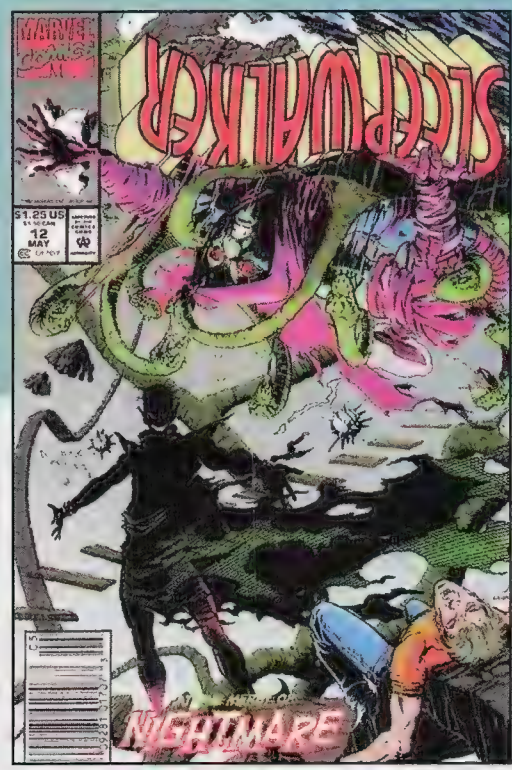
HANDLING LOGOS

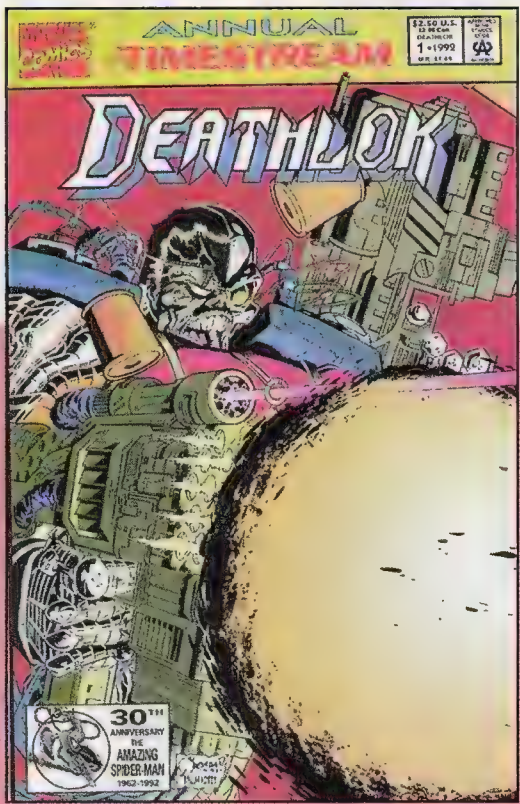
In most specialty shops, comics are displayed in vertical racks, which means that only one-third of the cover can be used to attract the reader's eye. With my editor's approval, I like to bring the cover image up into the logo and entice the reader to lift that book from the rack to see what the rest of the cover is about.

On the original *Ghost Rider* #4, I obliterated the logo with the image of a hand and a snake's head. The idea was to draw the reader's eye to the lower two-thirds of the page. I would never cover the title of an unestablished character, but since Ghost Rider and his flaming skull are so identifiable, I thought I could get away with it. I followed the same principle on my covers for *X-Factor*. Although the "Factor" might be covered, the "X" is always prominently featured. Hey, I'm not *that* crazy.

Since Nightmare was the villain in *Sleepwalker* #12, I wanted to reflect the insanity inside. Not only did I have Sleepwalker's hand break through the corner character box, but I also inverted the title art. Unfortunately, due to the unusual script used in the *Sleepwalker* title art, not many people noticed.







X-Factor, Ghost Rider, Sleepwalker, Deathlok™ & © Marvel Entertainment Group, Inc.

CROPPING AND LEFT-TO-RIGHT MOVEMENT

Try not to crop a figure unless you're doing a close-up and must cut off some part of the character. Remember never to crop at the joints (wrists, elbows, etc.), which is very disturbing and distracting to the eye. Cropping should lead the reader's eye away from the page and to the right, because moving the action from left to right helps convey a sense of rhythm and speed. Your eyes have been trained to read in that direction, so if you reverse that visual flow, or keep the image dead center, then you'll tend to slow down the story on a subliminal level. The one exception for right-to-left movement is wraparound covers, for which it's an excellent way to get the reader to turn over the book.

You'll find *Deathlok* Annual #1 a good example of "in your face" left-to-right movement.

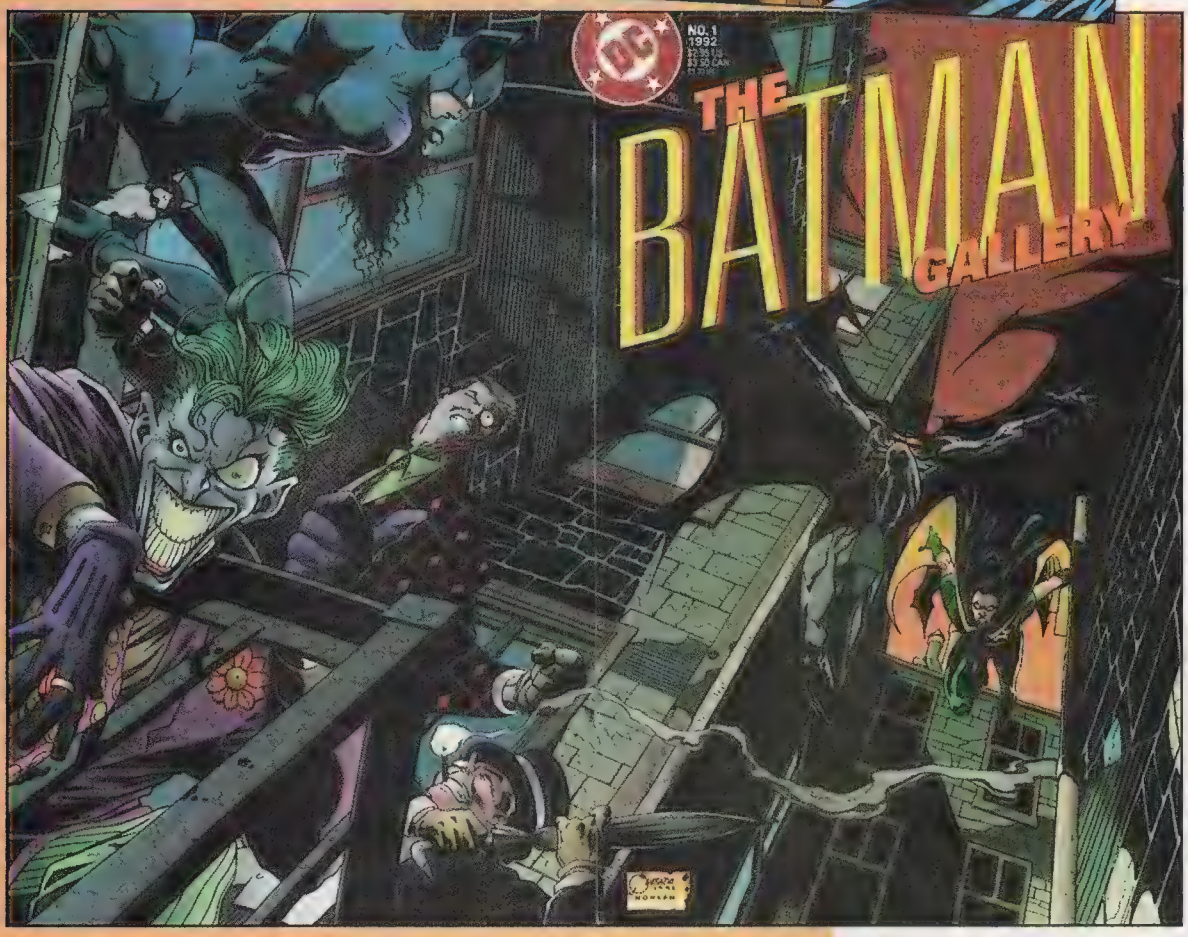
DESIGN AND GIMMICKS

When you're designing a gimmick cover, don't think too much about the enhancement. Approach it as you would any standard cover.

The enhancement on *Batman* #500 was incredibly restricting. The die-cut cover was showed the new Batman replacing the old. But since the cover could not be cut along Batman's ears, I had to find a way to make the cape work and flow both vertically and horizontally.

I get bored with wraparound covers which feature characters coming straight at you. I like to find ways to lead the reader to the other side while making the cover work both vertically and horizontally.

Both sides of the *Batman Gallery* #1 wraparound cover could stand alone. Yet if you followed the smoke and the Penguin's umbrella, your eyes would lead you from one side to the next. The perspective on the characters and the background created a sense of movement without using speed lines.



BATMAN AND ALL RELATED CHARACTERS ™ & © DC COMICS.

USE OF NEGATIVE SPACE

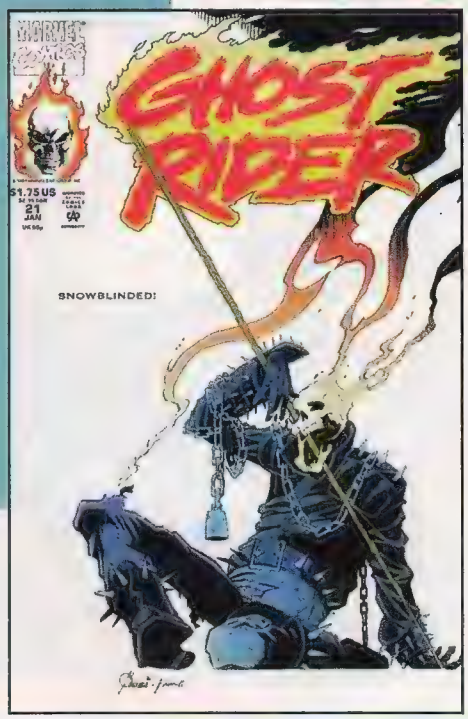
Because there's so much color in comics stores, the shelves can begin to resemble a big square pizza with everything on it. Keeping that in mind, the lack of color, or the use of white or black (negative space) can be attractive.

On *Ghost Rider* #21, your eye followed the spear traveling through the logo and into the Ghost Rider's skull. The small, printed title, "Snowblinded," and the weight of the stark white background was very striking and very inviting. It raised a lot of questions and enticed you to look inside the book.

Sword of Azrael #3 had what I think was the best cover of the miniseries. It featured neither Batman nor Azrael on the cover, but its torn bat signal against the blood-splattered white was extremely striking. The excessive amount of blood was unusual for a *Batman* cover, and helped to increase the sense of drama and excitement.

The Ray #5 had a vertical cover with black negative space. The black background allowed the other colors to stand out and seem sharper.

RAY AND SWORD OF AZRAEL ™ & © DC COMICS, GHOST RIDER ™ & © MARVEL COMICS.



Many of the covers used as examples above feature several of the techniques I have mentioned. For the MTV generation, image is everything. In a world ruled by remote, a first impression can be the last impression. The X-books, Spider-Man, Superman, Batman, *X-O Manowar*, and *Ninjak* (hopefully) may not have these problems, but there are a lot of books out there which do. You don't always need big guns, gritted teeth, and speed lines to sell a book.

A wise inker once said, "In a store full of loud images, sometimes a whisper can prevail." The best cover artists—Bolland, Golden, Neal Adams, Kane, and Kirby, to name a few—never relied on visual tricks. If I can tell you anything, it's trust your instincts, and work at it. Trial and error will show you what works best.

Well, I hope this installment of Brutes & Babes was somewhat informative. (And don't worry, Bart will be back with you next month.) As for me, I'm late on another cover deadline...

Now how would Neal Adams handle this?

DAGGER
TM

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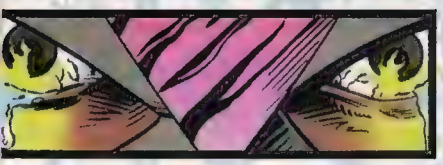
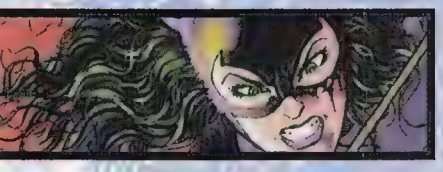


A batch of new artistic cream rises towards the top

EiGht tO tHe FoRe

bY Rob saMseL



Comic artists. Is there any other aspect of the comic industry where the job status changes with so much volatility? Writers usually don't just appear on the scene and take the industry by storm; they usually work their way up the ladder slowly, and the same can be said for colorists and letterers. Artists, on the other hand, can make a splash quickly, getting high profile assignments right off the bat. Other times, it's a slow ascent to the upper echelon, moving from title to title, climbing the ladder to bigger and better things. This is why artists move around so rapidly, mainly due to better work offers, better money offers, and having new guys being shuffled on and off assignments constantly. Honestly, how many artists out there can you name right now that have put in a year or more of work on the same title? It's just not that way anymore.

Unfortunately, there are some talented people out there whose work just doesn't get the recognition it truly deserves. Fortunately for them, the eight artists whose careers and work we are about to profile represent a strong batch of guys whose work is starting to garner them the top assignments and industry-wide acceptance it truly deserves. Let's take some time and get to know our troop, consisting of Greg Capullo, Bernard Chang, Darick Robertson, Jim Balent, Dan Fraga, Marat Mychaels, and our international duo of England's Glenn Fabry and France's Christian Alamy, a little bit better. We'll examine their influences, lucky breaks, and other neat stuff that pertains to these talented chaps.

Cable ™ & © 1993 Marvel Entertainment Group. Spawn ™ & © 1993 Todd McFarlane.

If you poked your head into last year's *Wizard San Diego Comic Con Special Edition*, and took the time to read the "Discovering Underrated Talent" article, or if you're a regular reader of Marvel's *X-Force* series, the name Greg Capullo should be quite familiar to you by now. Capullo's clean lines and concise storytelling lend themselves extremely well to a team book, seeing as how the action does tend to get a little out of hand. Not to say that a style so clean doesn't look good in a single-character title; anyone who read *Quasar* on a regular basis from issues #18 to #38 knows that Greg can take just about any character in any situation, and, through his tight style, make the book a winner.

Greg's career started out in the independent comic market, and slowly built its way up, as he took on more high-profile assignments. A self-taught artist, Capullo says, "Everything I learned I taught myself, through books, and just drawing constantly, through life and photographs." He took his self-taught work into the marketplace starting with independent publisher Fantaco, located in Albany, New York (Greg himself is from upstate New York), where he worked on a title called *Gore Shriek*, starting with issue #1.

He then moved on to one of the Big Two, Marvel. "I did 'What If Daredevil killed the Kingpin?', in *What If* (second series) #2," states Capullo. "I did two more issues of *What If*, and from there it was a lot of little one-shots here and there, until I got *Quasar*. I took over in November of 1990, with #18." Greg's rising star took him to the mighty world of mutantmania, working on the band of brats known as *X-Force*. He took over the book as of issue #15, also working on the cover of #14. Fans really began to flock to his style during the very well-received "X-Cutioner's Song" saga, the massive crossover for which Greg penciled three chapters. While Greg feels that his *X-Force* work is the best stuff he's done so far, saying that issue #24, with Richard Bennett doing "a really top-notch inking job," was his favorite, he also says that if he had his choice, he would have preferred working on *X-Men*. Greg adds, "I've always felt that I could lend myself better to the *X-Men* than to *X-Force*. I'm older now, and I have an older mindset; with *X-Force*, you've got a bunch of kids running around."

Now it appears that Capullo's work is about to be in the hands of the largest audience of his career, now that he has probably the most plum assignment in the industry, filling in for Todd McFarlane for three issues on the hot title *Spawn*. How did Greg get so gosh-darned lucky? He tells it like this: "Todd had approached me to do some work, but at the time, I was too afraid to make the move, and like an idiot, I said no. That work eventually went to Bart Sears (the *Violator* mini-series). As I became more disenchanted with Marvel, I gave Todd a ring to see if the work was still available. He said that he's got these three issues of *Spawn*. In retrospect, I think that maybe it was a good thing that I turned down the other stuff, because if I had my druthers, I'd rather be doing Spawn, he's such a cool character. I feel really honored to be doing *Spawn*. I mean, it's Todd's baby, and it's a big honor to have him choose me to do this. Let's face it, it is the strongest book out there. Needless to say, I can't wait to get crackin' on it!"

Greg will also be handling another high-profile Image project soon, penciling Marc Silvestri's first *Ripclaw* mini-series. He's also (tentatively) on tap to pencil the upcoming *Spawn* special/annual. It seems that his dance card will be quite full for a while, his penciling prominence coming quite a ways in the past year or so from handling just the direct-market only *Quasar*.

Another penciler coming into the public's eyes (and clocking in at number nine in last month's Wizard Top Ten Hottest Artists) is Valiant's own red-hot rookie, Bernard Chang. Bernard's career started the same way most people's do, by showing samples around at conventions until a company shows interest; in this case, it was Valiant. His career kicked off with a bang the last week of January this year, with Valiant releasing his first two books: *H.A.R.D.Corps* #5 (Does this guy draw one of the best Bloodshots, or what?), followed by *Archer and Arm-*

Doctor Mirage, Bloodshot ™ & © 1993 Voyager Communications, Inc.

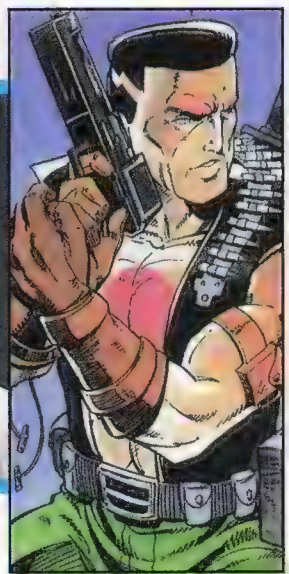


Photo by J. Schuyler

NEW WARRIORS ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

strong #9. A little-known fact about these two books is that Bernard actually pencilled *A & A* #9 first, but *H.A.R.D.Corps* #5 beat it to the stands by a few days, making that book his first published work, not the actual first work he did.

Bernard's an extremely multi-talented guy, it seems. Not only does he pencil comics for Valiant, but he attends Pratt Institute, where he majors in architecture—"Not a field I plan on working in after graduation; I'll stick with comics work," he says—and also plays for the school's basketball team. He recently attended the Miami Heat mini-camp, shooting the ball around with the likes of Harold Miner and Willie Burton (notice the Miami Heat T-shirt on Mirage in issue #1).

Bernard has a simplistic storytelling style, easily drawing the reader into the book without utilizing a ton of splash pages, a most welcome breath of fresh air in this day and age. This is not to say that he doesn't have a dynamic style; he possesses a grasp of body dynamics and anatomy few others can match, and he draws great babes, too! His influences are extremely varied; he cites such greats as Barry Windsor-Smith, but admits that Walt Simonson's *Thor* and *X-Factor* were his favorites to read as a kid.

Bernard is taking on the latest creation to emanate from the mad mind of Bob Layton, penciling *The Second Life of Doctor Mirage*. It seems that with school in session, he won't be doing anything much besides *Dr. Mirage* for a while, stating, "I'd like to pencil at least the first 12 issues of *Dr. Mirage*, if not more. I really want to get a good feel for the character. In the summertime, I'm not at school, so there's more time for side projects and fill-in books. During school, I want to concentrate on just Mirage, and do a good job, not a hack job. I really believe in quality over quantity."

It also appears that the Bernard Chang/Valiant collaboration is one that will continue for a long time, seeing as how he was recently signed to an exclusive long-term deal with the big V. Chang says, "I love drawing all the Valiant characters, but if I had to narrow it down, I like X-O a lot. It's really cool the way the armor is shaped to his body. I like to draw Rai too, he sort of looks like me. H.A.R.D.Corps and Bloodshot are cool, too. I really don't want to draw any other characters but the Valiant ones. Everything in this universe is realistic; it's not like most superheroes. You've got superheroes in jeans, out-of-shape superheroes, people who fly without capes; these characters are believable."

Bernard obviously has a lot to offer the industry, but he acknowledges those who have helped him achieve his position. "I really enjoy working at Valiant. I know that it sounds like we're programmed to say that, but we're not. It's like a family here; I'd really like to thank them for taking a chance on me, and I'd like to thank Bob Layton, as well." With an great attitude to match his great talent, it looks like 1993 just might be remembered as (among other things) the first year of the long and successful career of Bernard Chang.

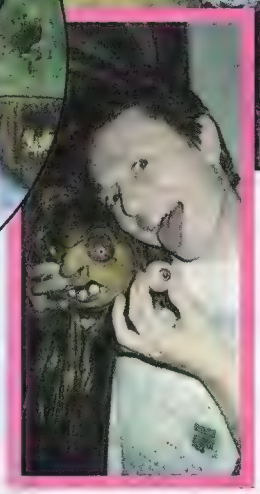
Another guy who plied his trade in the independent ranks before moving to the "show" is the current *New Warriors* penciller, and all-around wacky muchacho, Darick Robertson. Darick started out working on the now-legendary *Space Beaver*, and he explains how it all started. "When I was 17, I went into a comic book store with my superhero drawings, and I eventually met someone who was working in independent comics. He introduced me to this guy who liked this little thing I was working on, *Space Beaver*. He published it for 11 issues, and it had a small following. Believe it or not, there was actually an animation company interested in it, but nothing ever got off the ground."

From the wonderful world of *Space Beaver*, Darick moved on to DC, working on *Justice League Europe* for Andy Helfer. Darick was quickly shuffled off of that book when Brian Augustyn took over the book. According to Darick, Augustyn said that Robertson wasn't ready to handle a monthly book, after he had already done seven or eight issues, and had gotten them caught up on their deadlines. Darick states, "About that time, I met Fabian (Nicieza), and he introduced me to Bob (Harras). We had dinner, and it turned out that they liked my work, and that got me *Wolverine* (issues #54, 58 and 59). From there I did the first *Wonder Man* Annual, which got me into *New Warriors*."

It was while Darick worked on *New Warriors* that fans really got to notice his style, featuring super-clean linework. Darick does detailed work that doesn't weigh a page down, which is not surprising for a chap who lists Brian Bolland ("I think he's God!"), Alan Davis, Arthur and Neal Adams, as well as Kevin Maguire and José Luis García-López, as his artistic influences. He also draws some of the most expressive faces in the

business. Another realm of the industry that Robertson is going to be delving into is writing. "I got published last year in the (*New Warriors*) annual, and Marvel was really good about that, so I might be writing more. They're going to let me have as much room in next year's annual, following the lead story." That's not the only writing Darick will be doing; he'll be co-writing and drawing his dream assignment. "Fabian and I are going to be doing *X-Men Unlimited* #6, in which we're going to do the origin of Rogue," Robertson says. "One of the reasons that I got into comics was to be able to work on the X-Men, and to draw the origin of Rogue. I'm really excited, because Fabian and I have some really great things planned for that. We're going to find out Rogue's real name, how she's tied to Mystique; we may even throw Gambit into her past."

Other future things we'll be seeing out of Darick will be some work for Malibu. He designed all of the Strangers (except Atom Bob and Grenade), he'll be working on a book called *The Solution*, and he designed and helped create Night Man, although Steve Englehart feels differently. Robertson says that Englehart "came to me with a rough idea for the character, and I added some facets to the character that he's using now, and he doesn't want to give me co-creator status. I got very angry that he was using my ideas without giving me credit, so I left the book." [We contacted Steve Englehart to get his take on the story, and he stated, "It's not true; he had ideas and he was credited."] In terms of his work for Marvel, Robertson states, "I'm going to stick with *New Warriors* until at least issue #50." Also regarding the *New Warriors*, Darick says he'd like to "thank everyone who's been supporting *New Warriors*," and asks readers out there to "give this book a chance; I feel you'll find that it's time well spent. I'll also be doing *Cable* #5. If I do leave the Warriors, it will be for another Marvel book, not another company. I really like Marvel, and the people there; they've been very good to me. I guess I'm one of the few people that doesn't have a bitch session against Marvel." So it appears that we'll be seeing the ladder-climbing boy Darick's career take flight under the banner of the Big M.



Representing the English contingent will be the undiscovered (but not for long) mad genius painter Glenn Fabry. Glenn got into comics in a roundabout way. Once he was out of college, he first illustrated a children's book, then he and a couple of friends got together and did something about the comics scene in general, called "Working Class Superhero". They took it around London and sold it, and it sold pretty well. Through the fanzine, Glenn met (and sold copies to) Brian Bolland, Dave Gibbons and Bryan Talbot. Bryan Talbot put him in touch with Pat Mills at 2000 A.D., and he ended up with a job. His first work at 2000 A.D. was *Slaine*, a series about a barbarian character that he did in black and white. Ironically, Simon Bisley later worked on a Slaine project in color that was distributed in the U.S.. This is ironic because Fabry painted the cover for the *Lobo's Back* trade paperback, which Bisley actually started, and now Glenn's back for another tour of duty on *Slaine*, following Bisley once again. But let's clear something up here. Glenn is by no means a Bisley clone; his style is an almost unbelievable mixture of realism and dynamics. One look at his painted version of either the Spectre (issue #2) or John Constantine, and you know this guy's style is all his own, and it's fantastic. The one piece that's probably been the most viewed in Glenn's portfolio is the amazing cover to one of the hottest back issue books around these days, *Vengeance of Bane* #1. Glenn has been working as the regular cover artist on the DC Vertigo title *Hellblazer* for quite some time now, and it was while doing one of these assignments that he produced what he feels is his best work. "I think my favorite piece, my masterpiece so to

Color by Buzz Setzer

Catwoman, Hellblazer ™ & © 1993 DC Comics, Inc.

speak, was the blazing corpse and angel cover from *Hellblazer* #64." He continues, in his English accent, "It really does look like it's burning, which is very difficult to do. I actually had to stare at the flames of me gas cooker to see if I got it right." (laughs) "I also painted the cover of the *Lobo's Back* compilation; that turned out pretty well, also."

As far as other work we'll be seeing from Glenn, it appears that since he is a freelancer, and isn't contractually obligated to any one company, his work will be all over the place. He'll be busy painting the covers for *Hellblazer*, and he'll also be doing covers for a new DC book called *The Scarab*. The new Genesis video game, *The Incredible Hulk*, will also be sporting a Fabry-painted box cover. Fabry says, "I did three trading cards for Marvel, and I'll soon be working on two covers for those fine folks at *Wizard*. *Slaine* is supposed to be compiled into book form soon, but I'm not sure it will be available in the U.S. In the next year, you'll also be seeing the first of three *Batman/Judge Dredd* books I'll be working on. I've read the script to the first one, and it's pretty funny." We lucky art fans will have plenty of eye-popping visuals from the demented brush of Glenn Fabry to feast our eyes on in the months to come.

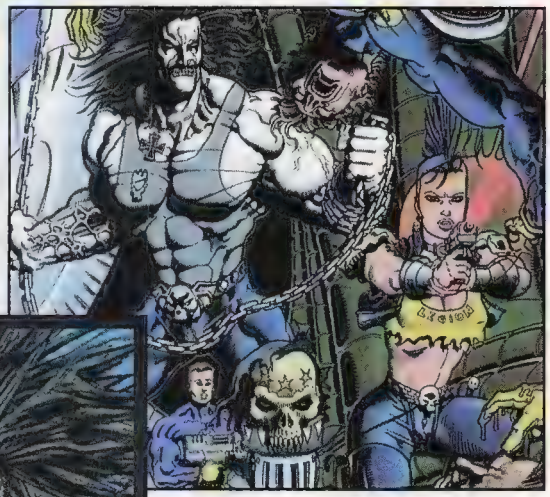
Photo by Yannis Fangra

The Catwoman's keeper, Jim Balent, is the next untapped talent on our list. Jim's career, which is famous for sexy portrayals of bodacious babes, got off to a very modest start, in the form of a back-up story called "The Deadliest Casualty" for an issue of *Sgt. Rock*. He then went on to become an inking assistant for Kim DeMulder and Joe Sinnott, and then received his first real penciling job from First Comics, working on *Evangeline* (which is the inspiration for a cool song of the same name on Matthew Sweet's *Girlfriend* album) for two issues. From there, Jim worked freelance for a number of different companies, mostly Eternity/Malibu, and then lent his considerable talents to Harris Comics, working on *Vampirella*. (Hmm... another hot female character; I think we're beginning to see a pattern emerge here.) Balent then got a call from Kevin Dooley at DC, asking him to do some work for *Green Lantern Quarterly*, and finally jumping into the world of Batman by taking on the ongoing *Catwoman* series, which he's quite ably handling.

Jim doesn't only draw babe-alicious females, though; he has a style that can best be described in one word: fluid. While it is obvious that women are usually the focal point of his work, his panels flow together so well, the reader will sometimes take his immaculate style for granted. Jim pinpoints Neal Adams and Frank Miller as his two artistic influences, and his solid storytelling seems to suggest that he picked the right two guys to emulate.

Regarding upcoming work, Jim let us in on something he's been working on for the last two years. "I've been working on a Lita Ford project for Rocket Comics (yes, there's a definite pattern emerging here), which is part of Malibu. What was interesting is that Lita Ford went into the Malibu offices and picked my work from sexy vampire paintings I had done. She said, 'This guy's great, I want him to do my book,' and I spoke with Lita over the phone a couple of times. We talked about the story, and the artwork, and everything's going great. I think we'll see the debut of the stuff in the fall." Let's face it, gang, it may have taken Jim Balent a long time to get regular penciling work, but the guy is one pretty lucky fellow when it comes to the subject matter of his assignments!

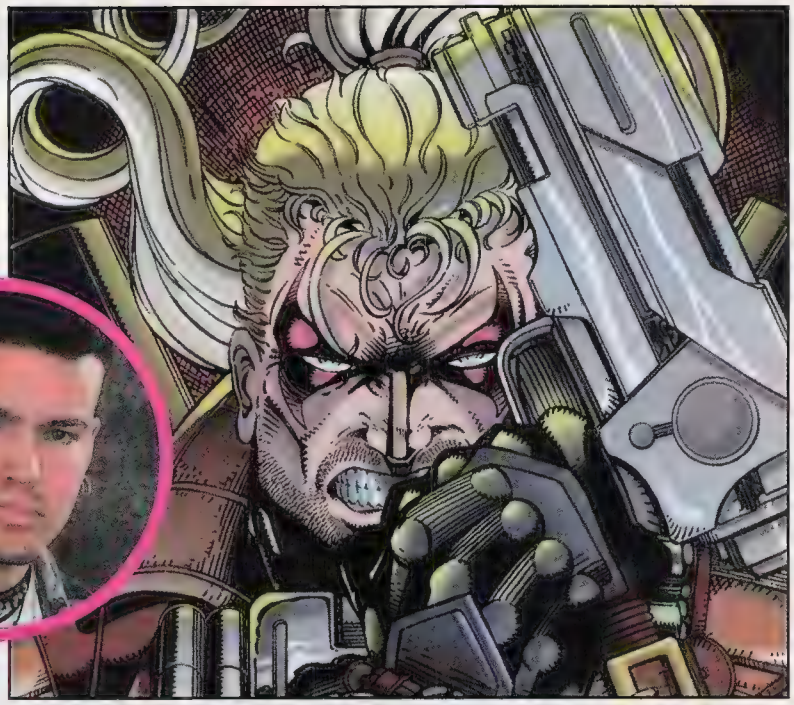
Representing the French quadrant is newcomer Christian Alamy. Christian entered the U.S. comics scene via meeting Archie Goodwin in June of 1992. He came back to the states in August and worked on *Lobo's Back*. In his thus-far brief comics career, Christian worked on the extremely hilarious *Lobo Annual* #1, where he co-created a little spitfire called Layla. Layla is a female version of the Czarnian bad boy, and she really gives the Main Man a pain-in-the-neck. (As well as a pain in some other gentle areas, as readers of the book will remember.) Christian has a style with a very straightforward tone to it, making it very reader-friendly. His artwork was influenced by a varied cast of both European and American artists, including Moebius (Jean Girard), Hugo Pratt, Liberatore, Jack Kirby, Neal Adams, John Byrne, Gil Kane, Gene Colan and Frank Miller.



Lobo, Layla ™ & © 1993 DC Comics, Inc.

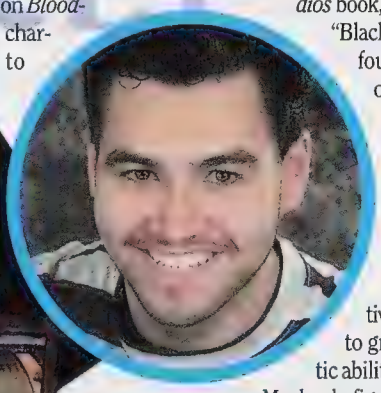
Aside from finishing up his work on the *Bloodlines* annuals, we'll soon be seeing a two-part Joker story from Alamy for *Showcase*. After that, Alamy will be working on a four-part graphic novel with Chris Claremont. When asked about doing a monthly title, Alamy states, "I'm a freelancer, so I don't think I would like to work on a monthly book. I'd like to work on projects that are very different." A true artist in every sense, he says that he only likes certain characters based on their graphic appearance, saying, "I don't really care about the story behind the characters, until I'm ready to draw it. There's a lot of things I would like to draw in comics, not only superheroes. It would be a shame to do only that." When asked if he plans on continuing his work in comics, he responds, "Yes, I think

comics are one of the best ways there are to tell a story, so I think I will continue all my life to do comics. I would also like to do as many graphical experiences as I can, such as animation, illustration, storyboards, cartoons, even painting motor bikes." Spoken like a true artist.



The last two young guys we'll profile are from the same studio, Extreme. We're talking about Dan Fraga and Marat Mychaels. The two Image boys got their art careers off in similar fashion, both meeting Rob Liefeld at conventions while they were really young (Dan was 16, Marat was 12). In Dan's case, Liefeld gave him advice on making his artwork more dynamic, so that it would stand out with editors, and it seemed to pay off, for he actually got hired by Rob himself in 1991 as an apprentice, leading to his eight-page fill-in pencil job on *Youngblood* #0. Marat was hired right out of high school as Rob's assistant, working with the ubiquitous Mr. Liefeld on *New Mutants* and *X-Force*, and actually ghosting for Rob on issue #5 of the latter. Marat explains, "I actually did half of it. The plan right before they formed Image was that Rob was just going to plot, layout and ink the book, and I was going to pencil it. I was going to get into the business one way or another with Rob, and when they did form Image, Rob felt I was good enough to work on *Brigade*, and they hired me."

While both Dan and Marat have a definite Liefeld-esque feeling to their work, in terms of body dynamics and layouts, Dan's work tends to pack more detail per page. Marat, on the other hand, tends to focus on the action at hand, drawing a pretty mean fight scene, as evidenced in *Brigade* (regular series) #2. With both guys working on companion books, it's not too ironic that their favorite characters to work on are brothers from these two books, Battlestone from *Brigade*, and Cabbot from *Bloodstrike*. Dan says he likes Cabbot "because he's got all this gear, and for some reason I like drawing gear, like pouches and belts and guns; I just get a kick out of it. I'm really happy on *Bloodstrike*; they're new characters, and I get to draw just about everything with this book. There's girls in the group, guys, and a really big robot; it's a lot of fun." Marat, on the other hand, enjoys drawing Battlestone, "because he's an original character, like the entire team, which makes it easier and a lot more fun to work on. There's a lot of me in the book," he says. As far as upcoming projects go, these two guys are working on a virtual mirror image of stuff. Dan will continue on *Bloodstrike*, with Marat on *Brigade*. They'll both be working on *Deathmate Red* with Liefeld, as well as tackling chapters in the quarterly *Extreme Studios* book, with Dan working on the "Black Flag" segment (about a four-person team of Dan's own creation, which he'll pencil, ink and color), and Marat kicking in on "Law and Order" (a male-and-female team fighting for justice galaxy wide). With the popularity of their respective Image titles continuing to grow, as well as their artistic abilities, Dan Fraga and Marat Mychaels figure to have places in the comic spotlight for quite some time.



BRIGADE, BLOODSTRIKE ™ & © 1993 ROB LIEFELD.

That does it for this year's look at some talent that's just beginning to be recognized and appreciated. Tune in again next year, same Bat-time, same Bat-channel, and we'll drop some more names at you that are sure to become industry-wide names, whose work will be welcome additions to any comic collection. ☆

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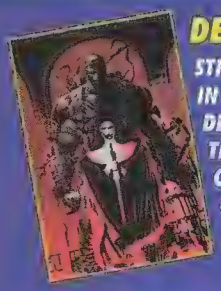

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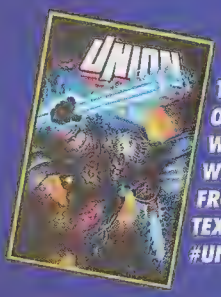

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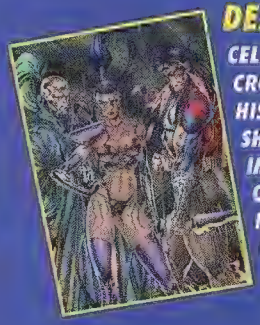

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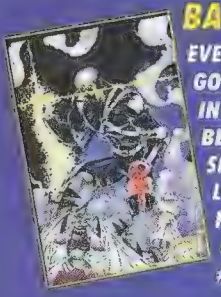

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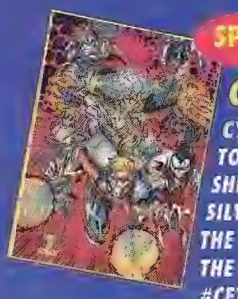

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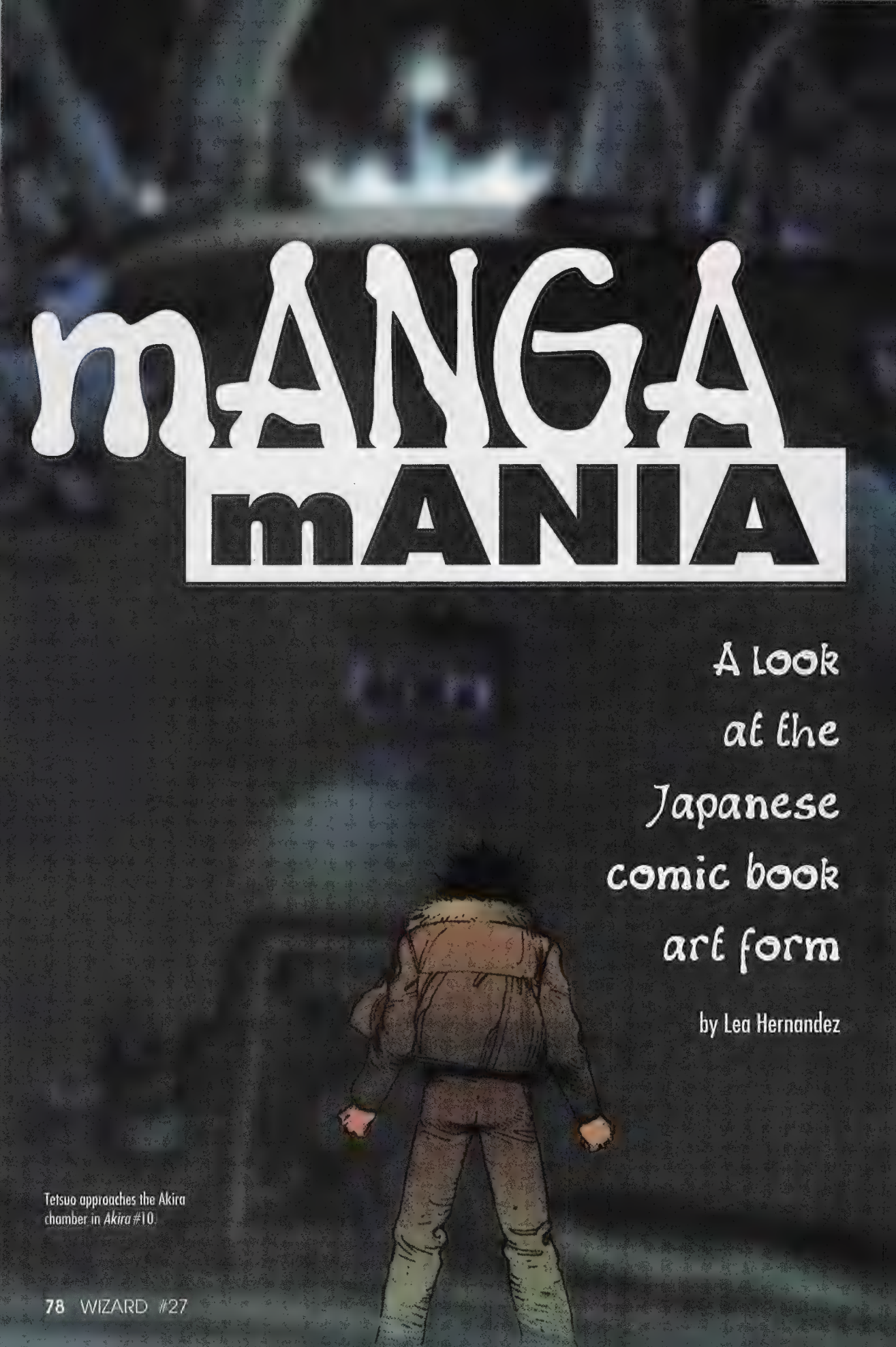
MANGA MANIA

A look at the Japanese comic book art form

by Lea Hernandez



Tetsuo approaches the Akira chamber in *Akira* #10.

It's been savaged by critics. It's been ravaged by the black-and-white bust. It's been stereotyped as being "nothing but giant robots and ninjas," or as "that big-eyed stuff." While *Robotech* was still airing in syndication, it was, "Oh, yeah, like *Robotech*." With the new-found popularity of *Speed Racer* (courtesy of MTV reruns), it's, "Oh, yeah, like *Speed Racer*."

What is it? Manga (pronounced "mon-ga"), an extremely popular Japanese style of telling comic book stories. A patron of an average comic book store today can find several manga- and anime-inspired comics, which are also known as hybrids, or American manga (sometimes called Ameranga). While the production of most manga books is close to that of standard American books, "anime comics" are made by lifting frames (cels) from animation and assembling them into comic pages, and have inspired several of these "hybrid" American/Japanese publications (anime ought to be pronounced "onnie-may," but the more frequent Americanization is "annie-may"). Manga fans range from readers who shrivel at the rumor (or actuality) that a storyline or art has been altered for the American market to comics professionals who sneak in-jokes into the art and stories of "mainstream" comics. Verbal battles have raged over the incorrectly-termed "colorization" of Viz Comics' *Silent Mobius* and the screamingly obvious fact that the heroines of *The Dirty Pair* don't look the same in the comic as they did in the animated series. (This was because Toren Smith licensed *The Dirty Pair* from the creator, novelist Haruka Takachio, rather than from Sunrise, producer of the animated show. The characters in the comic are based on Takachio's descriptions, rather than the animated versions.)

John Weeks, manga editor at Dark Horse Comics, poses the question: "Why limit manga to a genre, when it happens to be a medium?" Manga is probably considered a genre because of the definitions imposed by manga fans, who make a distinction between manga and "other comics." Some fans—characterized as "purists" by those fans who disagree with them—believe that manga and American manga shouldn't be considered together. Manga and manga hybrids also have certain artistic conventions (large eyes, a relaxed attitude about sex, bizarrely exaggerated expressions, and so on) that distinguish them from American comics, but these are stylistic, and they no more make manga a genre than flashy art makes a superhero book.

Manga is being presented by major publishers (Epic, Dark Horse), while hybrids are being written and self-published by mainstream writers such as Jo Duffy. The Urusei Yatsura-inspired farce *Ninja High School* survived the black-and-white implosion, and is still going strong after 30-plus issues. The busy manga discussion groups on electronic bulletin boards are proof that fans are not only "out there," but that they are also enthusiastic and ready to convert non-believers. Translated manga and American manga have been in American comics shops for nearly ten years. So why isn't it more popular?

Weeks feels it's not the fans, but the marketplace. The glut of superhero comics and related "collectible" materials, a longstanding allergy to any book in black-and-white, and tough economic conditions mean that there's not a lot of room left for books with a readership (as opposed to, say, a "speculatorship"), even when the readers are as devoted as manga fans. Weeks hopes that Dark Horse/Studio Proteus' anime-based *Bubble Gum Crisis*, which will be released in color, will win over retailers who have been passing on manga and manga-influenced books, and, in turn, make them buyers of other manga as well—thus building the market which the editor is positive is there.

Weeks also points out that working on manga and American manga (whether in the capacity of packager, publisher, writer, artist, or a combination of those positions) doesn't pay well, because manga's market share is so tiny. Therefore, any labor on manga or a manga-influenced book is done because "you like it."

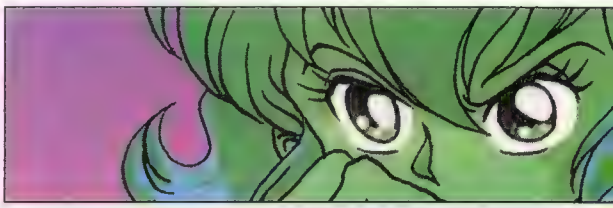
Some manga devotees have gushed that there has never been a better time to be a fan. If you define 'better time' as a large amount of manga and American manga available now and in the near future, that's certainly true.

ANTARCTIC PRESS

When Ben Dunn, head of Antarctic Press, wanted to publish translated manga, instead of going to giant companies or approaching creators already well-known in the U.S., he took an Antarctic contingent to Comic Market, a semiannual Japanese convention where thousands of amateur creators sell self-published comic fanzines (or doujinshi).

Once there, he discovered Ganbear, the creator of a charming funny-animal comic entitled *Fantastic Panic*, which premiered in its American edition in September. Dunn also found Ippongi Bang, an artist known only to fans of extremely obscure information about Japanese fan culture. "Bang" is well-known in Japan as a costumer (she once posed as a cute alien named Lum for a best-selling poster), but she's also an accomplished storyteller. Her superhero comic *Goku* debuts later this year.

Antarctic also regularly publishes the *Ninja High School*-related titles *Girls of Ninja High School*, *Ninja High School Yearbook*, *Small-Bodied Ninja High School II*, and a host of manga-influenced titles like *Gold Digger* and *A-Ok*, just to name a few.



Antarctic titles are notoriously hard to find in comics specialty stores, so if you want them, it's best to pre-order through a distributor or directly from Antarctic. (Dunn prefers that readers order from distributors; this proves to them that the books are selling.)

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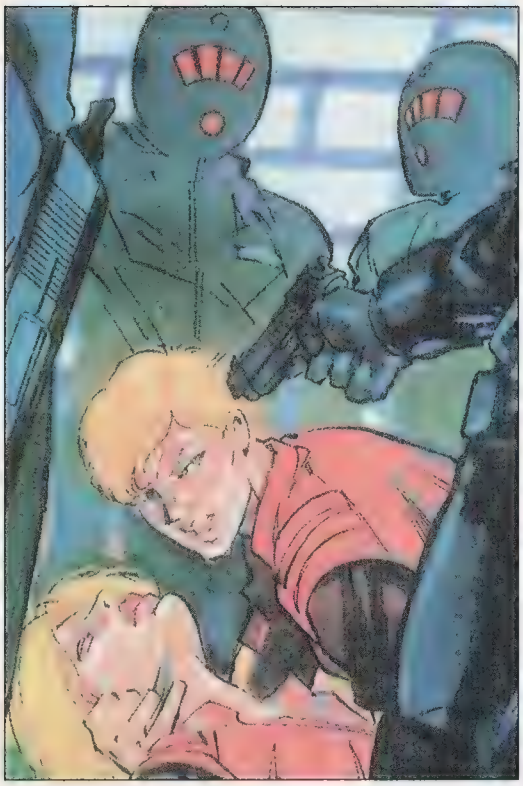


THE VENUS WARS™ & © YOSHIKAZU YASUHIKO AND GAKKEN.

ing DC Comics' *Valor*) keep Colleen Doran, publisher/artist/writer of *A Distant Soil*, extremely busy, but four issues have been released, and the fifth is shipping as this is written.

Each issue features two stories: The lead is an updated version of the original *A Distant Soil* plotline (currently subtitled "Knights of the Angel"), entirely re-written and re-drawn. The back-up is "Seasons of Spring", a prequel to *A Distant Soil*, by Doran, and occasionally written by Jo Duffy (*Akira*, *Catwoman*).

A Distant Soil's indicia says it is bi-monthly, but it comes out less frequently, has painted front and back covers, and retails for $1.75.

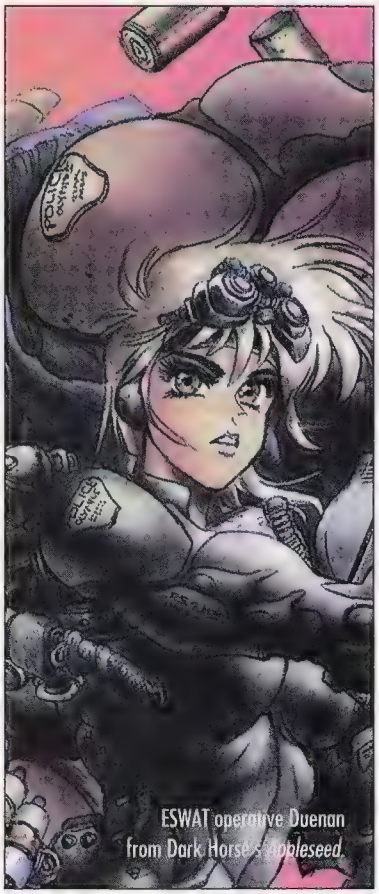
BLUE SKY BLUE

Jo Duffy, like Doran, is often occupied with mainstream work, such as DC Comics' surprise hit *Catwoman*. Duffy, the American translator of the long-running *Akira*, and the writer of the first six issues of Claypool Comics' *Elvira*, says that of all the projects with which she is currently involved, *Nestrobber* is her favorite.

Nestrobber is an unusual collaboration between an American writer (Duffy) and a Japanese artist (Maya Sakamoto), who were brought together by what Duffy describes as "a mutual love of comics." Sakamoto, a designer of original characters for merchandising, was a fan of the *Star Wars* comic when Duffy was writing it, and sent, according to Duffy, "incredible" fan art to the book. Eventually, the two hooked up, and *Nestrobber* was the result.

Nestrobber is "officially" bi-monthly, but comes out less frequently. The second issue is printing now. Each issue has a *Nestrobber* lead story, and a 12-page prose fiction back-up written by Duffy, with four illustrations by Colleen Doran. The first two prose installments were short stories; beginning in #3, Duffy will be serializing a novel, *Horizon Lights*.

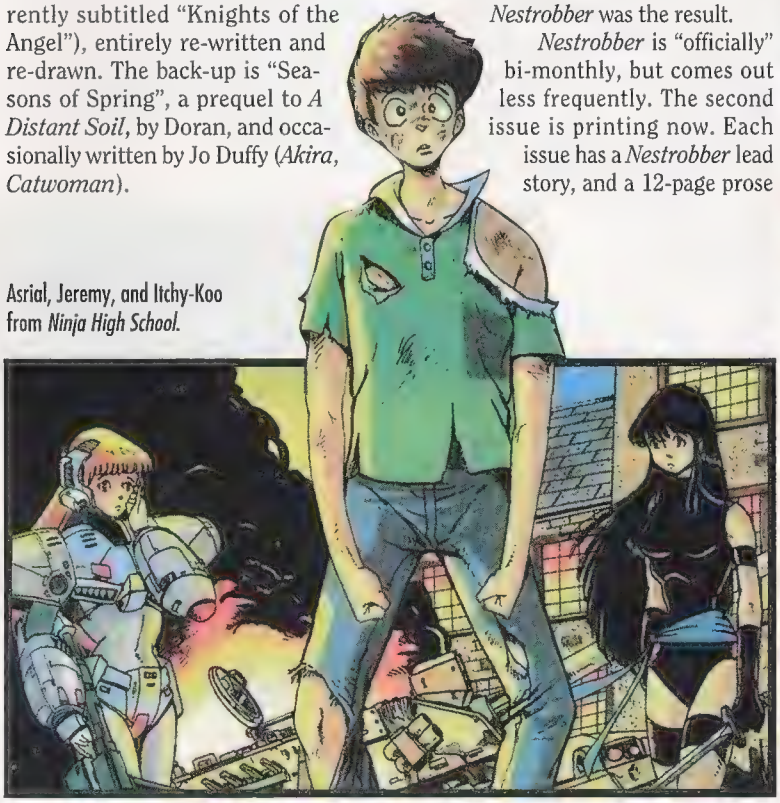
Three Nestrobber vignettes have appeared in *Dark Horse Presents* #67, #68, and #69. These are stories that take place between issues of the book. The current continuity in *Nestrobber* is planned to run for the next 20 issues; the series itself is ongoing. *Nestrobber* has painted front and back covers, and sells for $1.95.



ESWAT operative Duenan from Dark Horse's *Appleseed*.

APPLESEED ™ & © MASAMUNE SHIROW AND SEISHINSHA.

Asrial, Jeremy, and Itchy-Koo from *Ninja High School*.



NINJA HIGH SCHOOL ™ & © BEN DUNN.

DARK HORSE/ STUDIO PROTEUS

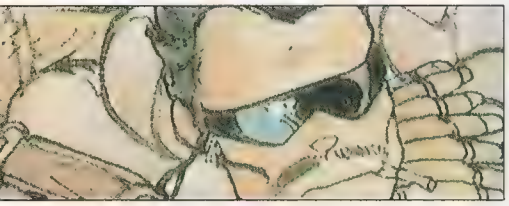
According to editor Weeks, the quality of Dark Horse manga is in line with what he calls "the Dark Horse credo: the greatest comics, the greatest manga."

"That's the Studio Proteus credo as well," agrees Toren Smith, president of Studio Proteus. "We see eye-to-eye on these things."

Dark Horse has certainly profited from its alliance with Studio Proteus. When Studio Proteus ended its association with Eclipse Comics ("We outgrew them," comments Smith), Dark Horse became the new home for former Eclipse titles *The Dirty Pair* and *Appleseed*, and

has issued reprint collections of titles previously published by Eclipse: *Apple-Seed Book Four*, *The Dirty Pair Book Three* (to be published in November '93), and *Dominion*.

New titles from DH/SP include *Hell-hounds* (six issues, 32 pages, out in January '94), a police series set in a dystopian future, and *Bubble Gum Crisis* (scheduled to start in spring '94). Based on the cyberpunk-meets-*Streets of Fire* original animation video (OAV) series of the same name, the storyline for *BGC* is a prequel to the story presented in the videos. *BGC* will be a color series. It won't be the first color manga, but it will be the first time *The Dirty Pair*'s artist/writer Adam Warren's work has been in color. This series will also mark the first time Warren's art will be inked by another artist: *Small-Bodied Ninja High School* artist/writer Robert DeJesus. After *BGC*, Warren will return for his fifth *Dirty Pair* series, which is also slated to be in color.



Dominion ™ & © Masamune Shirow and Hakusensha.

In March of '94, followers of Johji Manabe who still want more of the popular (and concluded) *Outlanders* get their wish when the *Outlanders Special* hits the stands. Meanwhile, the currently-running Manabe series *Caravan Kidd* continues.

Aficionados of Masamune Shirow's *Appleseed* who don't think they can live until the next regular *Appleseed* issues hit the U.S. (it will be years) will be delighted to know that the *Appleseed Databook*, an encyclopedia of the *Appleseed* milieu, which includes a short story first published in Japan in 1990, is slated for release as a two-issue series in April and June 1994 in a 'flip-book' format: one side will feature the story, the other text and illustrations.

Upcoming collections include *Venus Wars II* and Masamune Shirow's *Orion*, including Shirow's copious story notes, which did not appear in the regular issues of the book.

Future licenses for both translated manga and original series depend on "market, talent, and the quality of the property," says Weeks. "We don't want to do a series 'just because.'"

Akira rises.

EPIC

The long-awaited end of Katsuhiro Otomo's series *Akira* is finally in sight. The conclusion has been delayed because of revisions by Otomo, who has been fine-tuning his creation by adding art that was not in the Japanese edition—making what translator Jo Duffy calls a "director's cut" of the original story. She adds that *Akira* is "not purely a reprint," because of the large amount of new material.

Yet even after #37, there will still be two more issues of *Akira*! Issue #38 will feature art not shown in regular issues of the book: pin-ups, covers, and art from *Akira*-related projects, while #39 will be the *Akira Jam*, featuring original Akira stories written and drawn by creators other than Otomo, including Duffy.

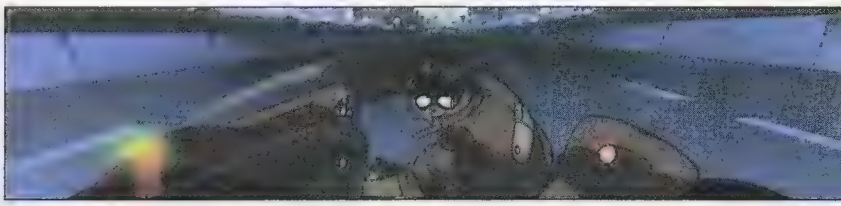
ETERNITY

Eternity has recently narrowed its focus from creator-owned manga-influenced stories and new stories based on existing properties to concentrate solely on stories based on or adapted from licensed properties. (The exception to this is the ongoing publication of Ben Dunn's *Ninja High School*.) Another recent change at Eternity was editor Dan Danko's move from Eternity to Malibu's Ultraverse; he'll be succeeded by the former editor of New Century Publishing's *Manga Newswatch*, Mark Paniccia.

Two series from Eternity are adapted from anime: *Project A-Ko*, which will be in color, written by Tim Eldred with art by Ben Dunn and Shon Howell, and *Orguss*, a 12-issue maxi-series with art by Tim Eldred.

Project A-Ko, a parody of many genres and conventions of anime, was a fan-favorite OAV in the U.S. even before it was released in both subtitled and dubbed versions by U.S. Manga Corps.

The Colonel faces off against the motorcycle gangs of Neo-Tokyo in the post-apocolyptic future of *Akira*.



ROBOTECH: INVID WAR™ & © HARMONY GOLD U.S.A., INC AND MALIBU GRAPHICS PUBLISHING GROUP.

Eternity and USMC are planning to cross-promote the comic and videos. Mark Paniccia wasn't able to divulge details, but promised the promotions would be "exciting."

Orguss was a hit show in Japan in the 1980s, with designs by Harahiku Mikimoto, who also did character designs for the venerable *Macross*. In the U.S., *Orguss* has been released in dubbed form by U.S. Renditions.

Eternity also has three ongoing series based on *Robotech*, the surprise American television hit from the mid-'80s. These are *Robotech: Sentinels*, written by Tom Mason, with art by John and Jason Waltrip; *Return to Macross*, an ongoing series written by Bill Spangler, with art by various talents; and *Invid War*.

Invid War ends in September with issue #18, and *Invid War: Aftermath* takes over in November, to run for six issues (possibly longer). *Invid War: Aftermath* is Paniccia's acknowledged favorite of the several series he edits. Written and drawn by Bruce Lewis, with inks and lettering by Dave Lanphear, *Aftermath* is a completely different (and stylish) take on *Robotech*, emphasizing people instead of machines. As for promoting *Aftermath*, Mark promises "funky, funky things," like weird giveaways. How weird? Guitar picks and resort brochures, for starters.

VIZ COMMUNICATIONS

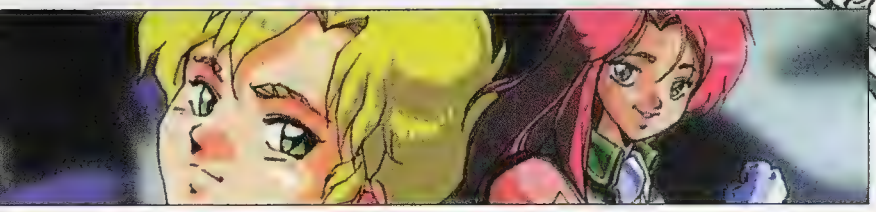
In October, Viz begins a new imprint, Viz Manga Heroes, and the premier title will be the horror/action manga *Bio-booster Armor Guyver*, by writer/artist Yoshiki Takaya. The *Guyver* manga was the basis for the animated OAVs and the SF film of the same name. The second title will be *Venger Robo*, by artist Ken Ishikawa and writer Go (*Devilman*) Nagai. (*Venger Robo* was also an animated series entitled *Getta Robo Go*, which was seen in the U.S. in the 1970s as *Starvenger*.) Both books are 32 pages, with a cover price of $2.75. *Guyver* will run 13 issues; *Venger Robo*, seven.

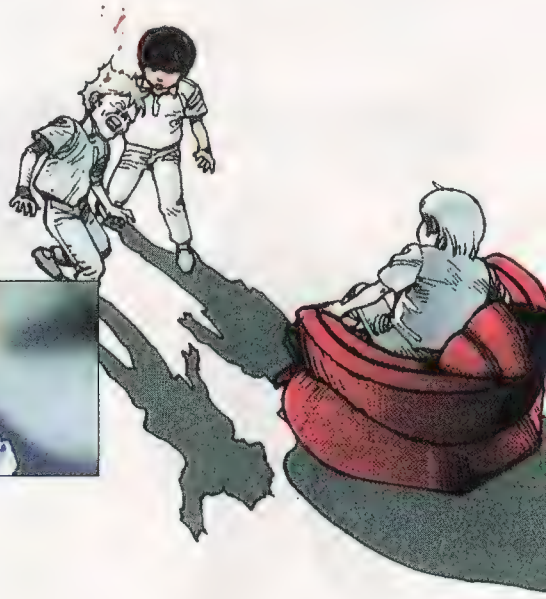
Also coming up in November is the first of the Sunrise Anime Comics, *Mobile Suit Gundam 0083*, which is merely one part of the evergreen (some say endless) giant-robot Gundam saga. The series is in color, will run for 13 issues, and is priced at $4.95 for 48 pages.

Meanwhile, shape-shifting martial artists continue to brawl their way through fan-favorite Rumiko Takahashi's romantic comedy *Ranma 1/2*; a robot girl looks for love among the ruins in *Battle Angel Alita*; and a team of beautiful policewomen carry on a battle against the supernatural in *Silent Mobius*. All of these titles are black-and-white, 32 pages, and sell for $2.75.

Maybe the fans are right: This is the best time to be—or to become—a manga fan! ☆

Lea Hernandez has been active in the manga/American manga field for seven years. She is a successful artist and prose fiction author, and wrote most of this article with a baby in her lap. She wishes to thank Jo Duffy and John Weeks for their help in preparing this article.





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DOOMSAYER

Dan Jurgens speaks on the upcoming rematch between Superman and Doomsday, and what may very well be a second Crisis for DC.

by William A. Christensen and Mark Seifert

PHOTO BY AL ORTEGA.

Dan Jurgens has quietly become one of the most versatile talents in comics. As the current writer and artist on *Superman* (including *Superman* #75), Jurgens is one of the most widely-read creators in the history of the medium. Although this 34-year-old father of two has accomplished much in the comics industry, Jurgens continues to keep a low profile. He seems to prefer letting his work speak for itself.

Ironically, this talented creator almost didn't enter the field. "When I was a kid, I read comics, and I was very into comics. I always wanted to be in comics—all that stuff that kids feel," Jurgens explains. "But I just thought it was never going to work out, because throughout the entire 1970s, every time you picked up an issue of *Comics Journal*, they were predicting the demise of the industry. I thought comics were going to be gone in five years. It was really before the direct sales market, obviously, kicked into gear. They were all looking at [us], maybe in five years, being out doing storyboards for commercial art or something. So I didn't think that comics would ever happen, and I turned my hands away from it for a while."

But Dan didn't stray too far from his destined path. "I went to college as a graphics design major, and began working as a graphic designer at a couple of places," Jurgens explains. This background paid off for him. "I eventually did a little project as a sample, and Mike Grell was traveling through town one time, making a store appearance; I guess this was sometime in 1981. I showed him my stuff, and it just so happened he was writing *Warlord* at the time, and was looking for an artist. I became the artist for *Warlord*. I've been in comics ever since."

But despite his impromptu entry into the comics field, it wasn't long before Jurgens began casting an eye in Superman's direction. "I had always had an interest in doing it. I think, to be honest, everyone who has worked at DC would have an interest in moving up, and working on a Batman or Superman, or one of the icons," says Jurgens. "Just as if you worked at Marvel, you would have an interest in moving up to Spider-Man, X-Men, or something like that. I always had an interest in Superman.

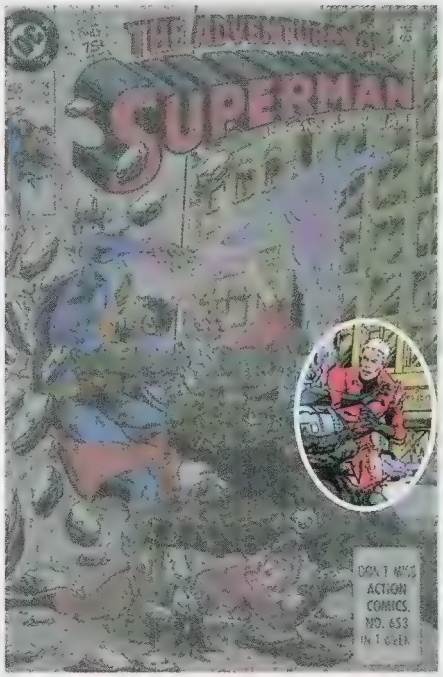
"I always intended to bring Henshaw back."

"When DC redid Superman in 1986, they ended up with a better character, and that stimulated my interest a little further," Dan adds. "Mike Carlin had come on to edit about that time, having moved over from Marvel. He called me up one day and asked me if I'd like to do some Superman work. I said, 'I'd love to; I think I can fit in,' and it went on from there. I started out with the annual [*Adventures of Superman* Annual #1], and I have been there ever since. Shortly after the annual, I did a two-part sequel to it in *Adventures of Superman* #452 and *Superman* #29. I then immediately did a series of backup features and became a regular artist on one of the books right after that."

Shortly after becoming the regular writer and artist on *Adventures of Superman*, Jurgens earned a reputation for his ability to weave complex stories. Dan and the other Superman creators are reaping the benefits from the solid foundation which he created during his tenure on *Adventures*. For example, the evil Cyborg superman grew from a character introduced in *Adventures* #466 and #468.

"When I did the Cyborg Superman story originally back in *Adventures* #466 and 468, we had [Henshaw] kind of go off into space, and I always intended to bring him back," Jurgens says. "I just never found the right place to do it. I kept saying he is going to need some room, because he is going to be big when he comes back. He has tapped into the matrix chamber in which Superman was born. He will do a lot of Superman-type things.

"When we were putting together



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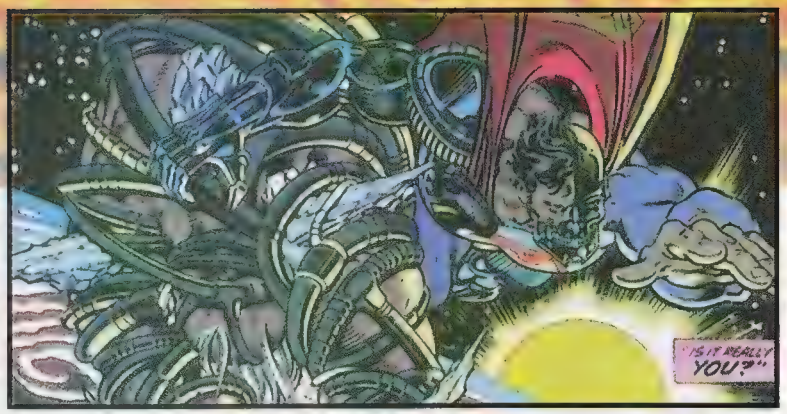


the 'Reign of the Supermen' storyline—the four Supermen—I wanted to do a cyborg-from-space type character. At that point we didn't have any powers figured out. Nothing. Roger Stern suggested we use Hank Henshaw (the Cyborg), and, knowing a good idea when I see it, I said, 'Thank you Roger, great idea,' and that is how we did it."

Of course, it would logically follow that Doomsday might have similar ties to a past character. This is one mystery which will remain unsolved for the time being. "If I come out flatly and say that Doomsday has no ties to any past Superman stories, some people might not respect that in terms of his origin," says Dan.

Jurgens further explains that Doomsday was designed from scratch to be Superman's ultimate nemesis. "Doomsday came about from us because as we considered Superman's rogue's gallery, Superman has not had a lot of good villains," he claims. "There is Lex Luthor, a great villain but still just a normal guy. Brainiac, another great villain, but not superpowered on his own. He just has the mental power. The Prankster—a regular guy. Toyman—regular guy... Superman has a lot of those kinds of enemies, but how many villains does Superman have who can give him a run for his money?

"I went to a meeting with all of the other Superman creators once and I didn't have a name for Doomsday yet. I just had a character concept and the character's mindset. I kept calling him a force of nature and all this kind of stuff. I had a sheet of notes with a couple of ideas,

What is the relationship between the Cyborg Superman and Doomsday?

one of which was that I was absolutely firmly convinced that we had to do a villain who was going to give Superman a run for his money. We had done so many business-suit villains, so many lame old boring guys. We had to have something that could pound the crap out of Superman—that raised the stakes.

"We talked about it, and I kept saying, 'What I want more than anything is to be able to have a double-page spread in the book, and we just see a trail of rubble all the way through Metropolis, and at the end there's Superman and Doomsday fighting.' So that is how Doomsday began. He is primal rage incarnate."

Though much about Doomsday remains an enigma, Jurgens does dispel one line of speculation concerning the monster's origin. At the culmination of the "Panic in the Sky" storyline, a defeated Brainiac manages to throw a final switch before losing consciousness, defiantly gasping "I can still claim victory" in the process. As a result, a mysterious metal globe was ejected from Warworld towards Earth. Many fans have speculated that this metal globe is the same casing from which Doomsday burst free at the beginning of the "Death of Superman" saga.

"Roger Stern suggested we use Hank Henshaw for the cyborg."

"That's the lamest rumor in the history of comics," Dan laughs. "I don't know how that got started. It never made any sense because in *Superman* #68—two issues later—the story was totally revealed: what that little device was, and what it did, and how it was taken care of. In other words, everyone speculated about it because they never read anything two months later that explained it all. Even the people who read that story didn't get it... That had nothing to do with it, never did, and we don't know how it ever got started as a rumor."

Still, there is obviously a great deal of interest in Doomsday and the mystery that surrounds him. We've learned how Superman was able to cheat death, but how did Doomsday survive? And now that they're both back up to speed, when is the rematch coming? Many of these riddles will be solved during the upcoming Superman/Doomsday mini-series. Jurgens was able to shed some light on the forces behind this top-secret project. "I think that first of all in comics—and in all of fiction to a certain extent—heroes are measured by their villains," explains Dan. "This villain beat Superman and then he killed him, and I think there has to be an ending to that story. Somehow, Superman died, he knows who killed him, and there must be a resolution to all of that. The fans want to see the Superman/Doomsday thing resolved. What happens to Superman? Is Superman afraid of Doomsday? These questions: that is why Doomsday has to come back."

"The Superman/Doomsday project is

Superman and Doomsday will do battle once more in February 1994.

going to be a three-issue mini-series that will function on two levels. It will have two stories at once—a back story and current story, sort of at the same time, which will be the origin of Doomsday, as well as the rematch between Superman and Doomsday. How they kind of come full circle and how they are involved. Certainly since I am involved with it the Linear Men might poke their head in the door just once to take a peek at what is going on, and the reason that Doomsday was run into space by the Cyborg Superman, who we now know also can't be good, all this stuff is going to be revealed."

Jurgens thinks people will be surprised by the project, adding, "I think people will come into the Doomsday thing expecting maybe all death and blood and I don't intend for it to be that at all. It has to be a personal challenge for Superman to go through this kind of event. This is Doomsday and this is the guy who has taken it farther than anyone else ever has. It will be a story about what Superman is and how it affects him personally, which is what we always try and do. I think this is kind of our strong suit.

"'Hunter/Prey' is kind of the working title of the project, but who is the hunter and who is the prey? The last time we saw Doomsday he was in space. One of the things I have always been big on and that has bugged me—not just about Superman but a lot of superheroes—is that Superman stands around in Metropolis and some giant comes marching through and kicks down half of the city and then Superman beats up the giant. For me, if we had a superhero, he would use his x-ray vision or telescopic vision and look out and see the giant coming down the coast and kick the crap out of him before he even crushed one thing in Metropolis.

"'Panic in the Sky' was like that," Jurgens elaborates. "Superman knew there was an alien invasion coming and for once instead of letting the aliens overrun Australia or something, Superman gathered the heroes and said, 'Look, we are going to take care of this before it gets here,' and took a lot of them in outer space to deal with it. I think that is what part of being a hero is and very often we never see superheroes turning into a hunter in the same way that even police go out and get criminals."

"This is the guy who has taken it farther than anyone else."

Considering Jurgens' involvement with the Justice League and the League's run-in with Doomsday in *Justice League of America* #69, one would assume that the League will want their piece of action as well. "They kind of get their chance to poke their head in the door. Because I no longer write the Justice League, I have no idea what the Justice League is doing or where they will be by the time this book comes out. In *Superman* #83 there is a scene in which he is asked to rejoin the League. This is an unofficial sequel as well. This story is called 'Funeral for a Friend: Epilogue.' It wraps up everything that has been going on for the past year. It kind of brings it to a sense of closure and the Justice League ends up saying, 'Superman, how 'bout it?' And that takes care of that question."

The Superman/Doomsday project is currently scheduled for February 1994, but most of the details haven't been finalized yet. "We were really shooting to get it done in November of this year—so we could say the rematch was one year later (than *Superman* #75)," Jurgens laments. "I really wanted to do it, but Mike Carlin kind of talked me out of it. He said this is a project that has to be done right. Let's take our time with it so we have a chance to nurse it along. He was right, so it will be this February. We haven't decided on any cover enhancements or anything like that. We have the basic story outlined. The first issue is plotted. The story is there and we know what it is going to be, but all those other things—the bells and whistles (like cover enhancements)—get added later and we haven't gotten that far yet."

Like everything else about the character, plans for Doomsday after the mini-series are under wraps. Jurgens laughs, "It's too early to tell. Stephen King doesn't give away the ending to his stories. Why should I?"

As for his own upcoming plans, Jurgens admits that he's enjoyed his success

with Superman too much to think of leaving the character anytime soon. "After what we managed to do this past year, it would be hard to walk away right now," he admits. "I've always had a theory about comic freelancers writing or doing certain jobs on certain characters. I think for some reason Superman and I get along pretty well, and I still have a lot of Superman stories to tell—I do know that—so I think I'll be hanging around for a while."

That doesn't mean that he'll be confining himself to Superman-related projects, though. In 1994 he will take a stab at doing a creator-owned project for Malibu (see sidebar) as well as heading up a major project for DC called *Zero Hour*. *Zero Hour* will help clarify DC's increasingly complex continuity. "I think that it is certainly no secret that DC continuity is a mess. Part of the problem is that they did 'Crisis on Infinite Earths' and that was supposed to take care of it. Not that 'Crisis' didn't take care of all those things, but in the ensuing years all the restarts of the individual characters messed things up, and I don't think that people understand how things relate," Jurgens complains. "We get questions constantly—everybody who works at DC does—about how does an event that happened this year relate to an event that happened just two years ago.

"We're inconsistent over the last five to six years, never mind the past 50, and that has to get taken care of," he explains. "The answers have to be laid down. One of the things I admire so much about Valiant is that they created a total tapestry from day one in the Valiant universe that will practically cover everything up to the last day. They only know what happened. We know what is going to happen. Sometimes they get stories that are complex, but at the same time since it is consistent everyone understands. At DC we don't have that and we are going to address those issues in *Zero Hour*. It is going to affect a lot of characters and a lot of books across the board."

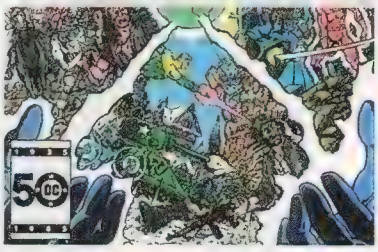
Although "Crisis" successfully straightened out these same sorts of problems, after nearly a decade the monumental difficulties of coordinating the work of dozens of creators every day has once again chipped away at the DC Universe's foundations. "I don't think 'Crisis' was unsuccessful or anything like that," Jurgens clarifies. "I think that in the intervening years we were unsuccessful in keeping the changes straight. I went to DC last summer and said I have an idea on how to address some of these problems, and how to go beyond that and get something out of it. Not to necessarily go into all the continuity problems, because that would affect the writing of everything else. There has to be a reason to do the story. In the process you can fix up some of these problems or at least make them more clear, but there has to be more at the end of it. It is one thing to do that, but out of the back door of all that there has to be a punch—the real reason to make it happen.

"That is like killing Superman—killing Superman and breaking Batman. A lot of people picked up *Superman* #75 and said this isn't a good comic book story," says Jurgens. "They say it's not a good story, it's only 28 panels, or whatever. But I think if you take the death of Superman all the way through until the return of Superman, through the 'Reign of the Supermen,' and all this other stuff that ran, you have one hell of a story and a knockout punch in terms of the story. That is what *Zero Hour: A Crisis in Time* has to be. Not just fixing up continuity. That is boring. It is not even a real crossover. It is something big that provides a knockout punch, while at the same time giving everyone else a kickstart.

"I think what *Zero Hour* could do is provide the means for just about anything. What I wanted to do is say, 'Here is the magic carpet—everyone get on and ride but when you are all riding on the carpet you have one magical wish and you can do whatever you want.' I think that is true for any of the creative teams, for characters of new books or anything else. They are going to get on board Zero Hour, but they have to take it from there, and that is hopefully what will happen." ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

Zero Hour *will try to clean up what* Crisis On Infinite Earths *left open.*



DEUCE

1994 is shaping up to be a busy year for Dan Jurgens. Along with his monthly work on *Superman*, the Doomsday/Superman mini-series, and the *Zero Hour* project for DC, Jurgens will be writing and drawing a creator-owned mini-series called *Deuce* for an as-yet-unnamed imprint of Malibu Comics.

Deuce will be a science fiction series with elements of politics and religion thrown into the mix. The series opens 17 years ago on a small spaceship called the Runner, which is being pursued into the Earth's solar system by an imperial battleship.

Facing imminent capture, the sole male aboard the ship, Ker Q'ell, transfers his consciousness—and more—to an unborn earthling. Seventeen years later, young Clifford Martin, is attacked by group of youths. Ker Q'ell—and his powers—surface within Clifford and he kills the attackers. Clifford has become two beings in one—Deuce—and he is wanted for murder.

Ledpin' Lizards!

Peek into Jack Kirby's prehistoric past—a romp with Devil Dinosaur...

Among the diverse creations of Jack Kirby during his years at Marvel and DC, none faded as quickly or as decisively as the prehistoric series *Devil Dinosaur*. The Marvel Comics title lasted only nine issues in 1978, followed by a supporting role in the 1987 mini-series *Fallen Angels*. Though several of Kirby's worlds have undergone revivals (such as the *New Gods*), the series hopes of Devil Dinosaur and Moon-Boy, the first human, seem dead for all time.

That's probably a good thing to most people familiar with the comic, but *Devil Dinosaur* has an undeniable idiosyncratic charm. Like a Marvel companion to DC's *Brother Power the Geek*, Devil Dinosaur represents a remarkable commercial failure. Both concepts seemed doomed from the start to a short life span, and both are so off-the-wall that it's a little hard to believe they were really created and published by a for-profit enterprise.

by Rogers Cadenhead

An inspection of *Devil Dinosaur*, which resides now mostly in quarter boxes and Great Bad Comic collections, reveals that it's really not all that bad, especially compared to *Brother Power* or, say, *Skateman*. Kirby, one of the best purveyors of carnage and wanton destruction, created a world to showcase those specialties. A book for people who like Big Dinosaurs, Big Fights and Big Dinosaur Fights.

The anthropological and prehistorical aspects of the series were also intriguing in their own bad-scientific way. Kirby combined factual evidence of dinosaurs and primitive man with ponderous pseudoscience in a manner unique to comics.

There are two basic assumptions one has to make to believe in the series:

1. Dinosaurs and man did not exist 70 million years apart from each other. In fact, man was around during the Cretaceous period alongside all the way cool dinosaurs.

2. Prehistoric man and at least one tyrannosaur were a lot smarter than scholars believe. Moon-Boy is a well-spoken, cerebral human for a "hairy Sapiens," as one character calls him, and Devil Dinosaur is no pea-headed reptile. He carries a torch with his mouth, uses boulders as projectiles, sets traps for his enemies, understands how geysers work and comprehends enough spoken language to join a rescue effort. These skills put him a notch above some of our vice presidents.

The assumptions, no more far-fetched than orphaned aliens who can fly or irradiated bestial green schizophrenics, are the foundation of *Devil Dinosaur*. Kirby put considerable effort into the conception of the world and the competing species that dwelled there. Or at least he put more effort into those than into the stories, which isn't exactly a glowing compliment.

In Earth-Real, dinosaurs became extinct long before humans showed up, so Kirby dodges the question of when *Devil Dinosaur* takes place. From the looks of the environment and the types of dinosaurs around, the best guess is the Cretaceous period of the Mesozoic Age.

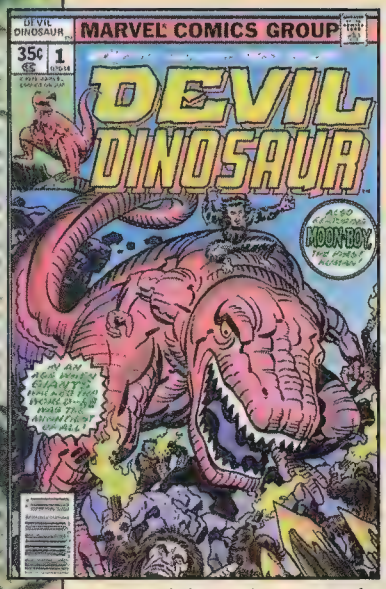
The Cretaceous period runs from 120 million to 70 million years ago. It represents the last days of the dinosaur, a wild and woolly time when the most powerful of the species was around to kick scale in the Mighty Marvel Manner.

Devil Dinosaur lives in the Valley of Flame, a densely populated, land-locked area with active volcanoes, lakes, bogs, canyons and forests. This was where the best eating was.

The valley could be just about anywhere on Earth, but *Devil Dinosaur* #9 indicates that it is near Nevada, since that is where Devil Dinosaur ends up after traveling through time. Fossil findings show dinosaurs were active in the American Southwest during the Cretaceous and Jurassic periods.

In *Fallen Angels* #4, the mutant Ariel tells her teammates that the Valley is not on Earth. "It's in a really potent evolutionary phase; A lot like Earth was before humans became the dominant species," she explains. That contradicts what Kirby wrote in text pages of the original series, but it does explain why dinosaurs and man are neighbors. Her description doesn't make much difference since the group teleports out of the place soon thereafter.

Devil Dinosaur, Moon-boy ™ & © Marvel Entertainment Group, Inc.



Dinosaurs are big, extremely stupid reptiles motivated primarily by hunger. The carnivorous ones are the most aggressive, but some herbivores can be dangerous also. All of them would consider Devil Dinosaur's co-star a fine finger food.

Moon-Boy is described in *Devil Dinosaur* #1 as the first human, but the other hominids in the stories are too smart not to be homo sapiens, too. Their language is sophisticated. Some wear clothes and they have mastered fire and wooden tools. Though they are hairy and ugly, even for Kirby characters, they also have modern skulls and posture.

These achievements put them several thousand years beyond homo erectus, the hominid which preceded homo Sapiens. Moon-Boy belongs to a tribe of underachieving pacifists called the "Small-folk."

These black-haired humans are the weakest but also the smartest hominids. Moon-Boy was analyzed by alien robot scientists in *Devil Dinosaur* #5 who called him an "amazing specimen," because of a potential for intelligence greater than other valley inhabitants. Wonder what they would think of Billy Ray Cyrus?

The scientists came to the Valley to do genetic experiments and vivisect some inhabitants for kicks. They decide to eliminate the humans because some like Moon-Boy have enough evolutionary possibility to be a threat a few million years down the road (talk about your long-range thinking!).

Kirby's *Devil Dinosaur* stories are mostly fight-oriented with an emphasis on bestial forces butting heads until somebody cries "Uncle." The robot scientists are an exception, but all their power and advanced technology does not keep them from getting their Bytes kicked in the end.

The weirdest event of the series by far involves Eev, a cave woman with big hair who stars in #6. Kirby, who sticks to prehistoric behavior for his hominid tribes, makes Eev mankind's first feminist.

"Among my folk, females are not possessions!" she tells Stone-Hand, an alpha male who decides to make Eev his wife without asking her first. "No one commands me!" she says. "I go when and where I please!"

This small step for womankind occurs millions of years ahead of its time, an enlightened thing for Kirby to add (and very mod during the 1970s).

There's a catch, however. When Eev continues to resist Stone-Hand, a tribal elder says that the spirits won't like it if she is taken by force. Stone-Hand clobbers the elder and takes Eev anyway. He pins her to the ground—off-panel but undoubtedly in an NC-17 rated position—and then says, "I am your leader, now! Disobey me and learn the meaning of Stone-Hand!"

This ends the fight, and by the next issue, Eev seems content with Stone-Hand. Feminism suffers a setback from which it takes an epoch to recover.

Fallen Angels took Devil Dinosaur and Moon-Boy from their prehistoric past into modern Marvel continuity. Writer Jo Duffy's main contribution to the *Devil Dinosaur* canon is the idea that both Devil Dinosaur and Moon-Boy are mutants. Kirby never described why they were brainy, so it's an easy way to explain the aberration. It also makes them potential mutant team members, an X-ellent job asset which can't be undervalued these days.

Devil Dinosaur and Moon-Boy have had no further appearances beyond a *Quasar* cameo, leaving a number of enigmas.

First off, who were those aliens, and what was their response to the loss of a spacecraft and at least 12 scientist robots at the hands of a tyrannosaur and some mouth-breathing hominids? Their supervisors had to be pretty ticked off, and one alien said they had the power to decimate the whole planet.

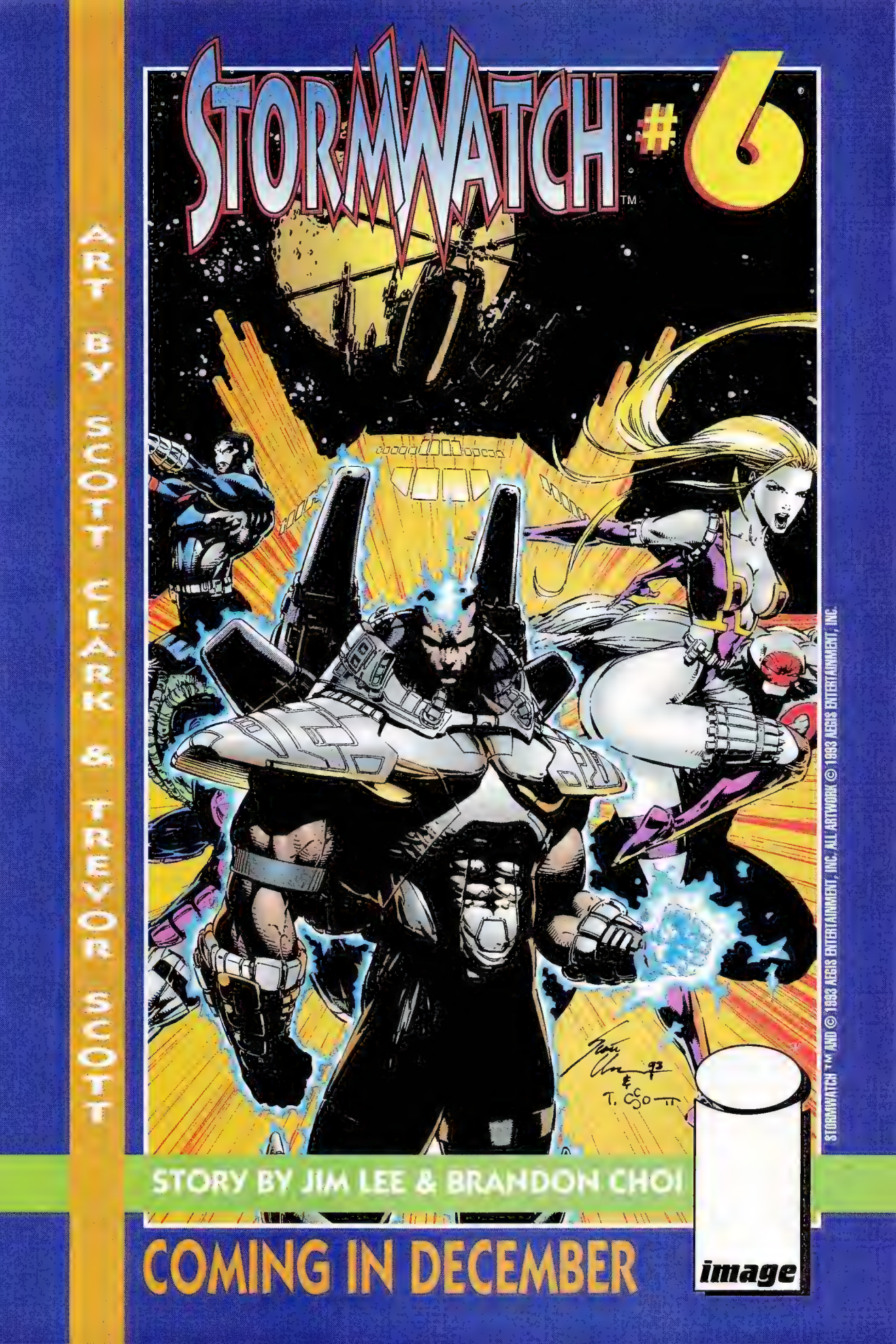
If this was true, perhaps they are the reason that dinosaurs became extinct (except for the Savage Land) and that mankind—as represented by Moon-Boy's people— did not develop 70 million years ago, as Kirby theorizes. If everything was wiped out by vindictive space aliens, human evolution would've had to start all over again.

A more important question, considering that Devil Dinosaur is roaming free in the Marvel Universe: When and what does he eat? No comic shows him killing anything for food, and in fact he lets several creatures go after wounding them. In *Fallen Angels* #5, Devil Dinosaur and Moon-Boy go off-panel and forage in New York City. Unless there was a sidewalk vendor hawking beached whales on a stick, it's hard to imagine what they found to quench the appetite of a four- to eight-ton carnivore.

Given the paucity of meals, it was a real sign of Devil Dinosaur's friendship for Moon-Boy that he never ate the little fellow. It had to be tempting from time to time.

These questions should be answered if *Devil Dinosaur* roars back into comics. There isn't a lot of hopeful news to report on that front, but if *Challengers of the Unknown* and *Herbie the Fat Fury* can make comebacks, there's hope for a caring, nurturing tyrannosaur and his co-dependent prehistoric pal. ☆

Rogers Cadenhead is a freelance writer based in Texas.


STORMWATCH #6
ART BY SCOTT CLARK & TREVOR SCOTT
STORY BY JIM LEE & BRANDON CHOI
COMING IN DECEMBER
image
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BRINGING YOU THE LATEST HOLLYWOOD NEWS THAT YOU WANT TO HEAR...

Welcome back to Hollywood Heroes, and a special column of in-depth features on several of the hot animated projects coming your way, from *X-Men* to *Exo-Squad*. The industry's going through an animation boom, thanks to the success of the yearly Disney films, the Simpsons, Ren & Stimpy, and even Beavis and Butthead. And with Japanimation hitting the theaters in full force, it's definitely a 'toon world!

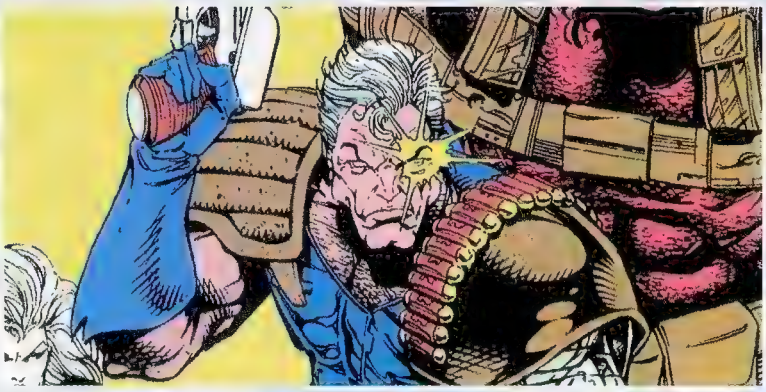
Guest Stars Abound on Fox's *X-Men*

TELEVISION

A Marvel series featuring Cable, Longshot, and Ka-Zar? Not exactly, but all three of them will appear in the second season of Fox's ultra-popular *X-Men* series. Last issue, we gave you the first part of an exclusive *X-Men* preview, and this one picks up where that one left off.

Episodes #7 and 8 are called "Time Fugitives, Part I & II." This pulse-racing two-parter brings back both Bishop and Cable, as time paradoxes rage throughout the Marvel Mutantverse. "The story directly ties in to last season's 'Days Of Future Past' two-parter," says animator Larry Houston. Several one-shot episodes follow, including #9's "I Remember Mama" (whose original title was "A Rogue's Tale.") In this one, Rogue's origin is told, with guest appearances by Mystique and Ms. Marvel. Episode #10's "Beauty and the Beast" is a love story featuring the Beast (duh), while #11's "Mojovision" sees the first appearance of the corpulent, yellow, multi-dimensional villain Mojo on the series. Along with him come guest-shots by Longshot and Spiral, "plus as many Marvel cameos as I can fit in the show," promises Houston.

The final two X-Men shows of the season are entitled "Reunion, Part I & II." This jam-packed two-parter finds Mr. Sinister setting up a trap to capture the genetic matrix of Cyclops and Jean Grey. Along the way, the X-Men will come in contact with the Nasty Boys, all the Savage Land mutates, Ka-Zar, Shanna, Magneto, the revived Morph, and most of the various X-Men guest stars who've appeared in the series so far! Whew!



© Marvel Entertainment Group.

Cable's gonna show his mug on the new X-Men shows, and he'll be joined by Longshot, Bishop, Mystique, Ms. Marvel, Spiral, Mr. Sinister, the Nasty Boys, Ka-Zar, Shanna, the Savage Land mutates, and as many Marvel cameos as they can fit!

What's coming up on *Batman: The Animated Series*? Look for the five new held-over-from-last-season episodes starting September 13th (also the week of Animaniacs' premiere). Although twenty more new episodes have been ordered, they will appear very late, due to the amount of time it took Fox and Warner to agree on new shows, and the time the *Batman* feature film is taking away from the animator's schedule. According to new producer Paul Dini

(who replaced Alan Burnett), "seven of the twenty will be on—at the earliest—in February of '94, and maybe as late as May." The remaining 13 new episodes will be held for Saturday mornings, starting in the fall of '94.

The stories include a wide range of villains, both new and old. Two will be Joker stories, including a team-up between Harley Quinn and Batman, "in the style of 48 Hours," says Dini. The wacky duo have to find the Joker before it's too late, stopping along the way for a musical interlude with a very strange 40's torch song. A new Poison Ivy story finds Ivy free on parole. She quits crime and gets married to her psychiatrist, in what Dini calls "a very sweet story."

Bat-back-breaker Bane will show up for one episode, though the story won't tie in to Knightfall or Knightquest. Henry Silva, who played Killer Kane on Buck Rogers, voices Bane. Catwoman will be redefined, to give the character a meaner edge, while all the villains in Arkham Asylum put Batman on trial in another show.

Ra's Al Ghul will appear in two new stories; one is a very strange DC Universe team-up. . . with an elderly Jonah Hex! The story starts off in the 1880's, where the crotchety Hex is fighting against Al Ghul. The story continues in modern day, where repercussions from the battle are felt by Batman. This one's written by Joe Lansdale, the current writer of *Jonah Hex: Two Gun Mojo* for DC. Hex's voice has not yet been cast.

Dini says that there will be no more two-part episodes, "which are a logistical nightmare," and that Robin will be in a lot more shows. "He's very popular with the kids, so Fox asked us to use him when we can." Returning villains include Riddler, Two-Face, and the Ventriloquist, while Harley Quinn gets another story late in the season. "It will be a screwball comedy, showing her first and last day of parole," Dini states. And a Christmas story is adapted from a Chuck Dixon-written issue of *Detective Comics*.

Tales from the Cryptkeeper is scaring people before it's even made it on the air. The new animated series, slated for Saturday mornings on ABC this fall, has caused a tremendous amount of controversy from parents and anti-violence groups. The show starts at 10 a.m., Saturday, September 18th. . . if your local station will air it! Many ABC stations across the country have decided not to run the 13-episode series, replacing it with syndicated fare.

Produced by Joel Silver, Richard Donner, Robert Zemeckis, and Walter Hill (the same men behind HBO's *Tales from the Crypt*), and animated by Nelvana, the show is walking a fine line between gore and giggles. Manny Coto (*Dr. Giggles*) wrote the series bible, and he shares story editing honors with Pete Sauder (*Care Bears*). Feature film writers will create the stories, which feature characters who will actually meet their doom, although in a much less bloody way than in the live-action show. No guns, knives, or axes are allowed, and dripping blood or gore is similarly verboten. Crosses aren't allowed, so vampires must be warded off with garlic. Just to be sure, the series bible notes that "A pinkish brain that has eyes and floats in a jar is okay."

Each episode will be introduced by the live-action Cryptkeeper, voiced by John Kassir (see last issue's interview), whose jokes and puns will be stoked up, and whose wardrobe will become more pop-cultural and funny. He will pop up before and after each commercial segment, as well as at the beginning and end of each story. Additionally, he will appear in the animated stories, sometimes as a main character, sometimes in the background. And, he will drive his new car, the Deathmobile, made completely of body parts.

The *Cryptkeeper* stories will all feature child or teenager protagonists, learning valuable lessons about life from their harrowing experiences. In "Gone Fishin'," Randy's Uncle Ned, who always catches more fish than he needs, gets an underwater comeuppance. In "Nature," Rick and Teddy are sucked into an ant farm universe where they learn to respect nature to survive. Other episodes have kid archaeologists finding a mummy's tomb, and a Boy Scout tangling with a vampiric "Sleeping Beauty."

If your ABC station doesn't carry *Tales from the Cryptkeeper*, call them and complain. You can bet that the whiny parents who haven't learned what an "off" switch on the TV is good for will be trying to get the show killed. Give censorship the axe. Fight for the *Crypt*!

Poised perfectly to catch the post-*Jurassic Park* fever among schoolkids and adults, Nelvana's *Cadillacs & Dinosaurs* should be a huge hit on CBS when it debuts on September 18th. The 13-episode animated series carries a pedigree that would make most any cartoon show jealous. Sasha Harari (*The Doors*) and his Galaxy Films are co-producers. Steven DeSouza (*Die Hard I & II*, *48 Hours*) is story-editing and writing, joined by luminaries such as Harlan Ellison.

A spinoff of Mark Schultz's long-running *Xenozoic Tales* comic for Kitchen Sink, *Cadillacs & Dinosaurs* features the adventures of adventurer Jack Tenrec (voiced by David Kelley, a stage actor from Toronto), and sexy scientist

© DC Comics.

Ra's Al Ghul makes a return appearance in* Batman: The Animated Series, *alongside...Jonah Hex? Also, don't miss the episode with Bane!

Hannah Dundee (voiced by Susan Roman, Sandy on *TinTin*), who explore the strange landscape of the future in their armored 1950's Cadillac. Along the way, they cross paths with malevolent dinosaurs and politicians alike, not sure which is worse. In this post-Apocalyptic 26th Century, Tenrec and Dundee adhere to the principal of "The Machinatio Vitae," or "The Machinery of Life." This is the concept that technology and nature can peacefully exist. The Xenozoic Era (which means "the Unknown Time") can bring endless surprises for the cast.

Tenrec is opposed mainly by Hammer Terhune, a poacher warlord who commands a tribe of savage nomads. Terhune has allied himself with Governor Wilhelmenia Scharnhorst, the egotistical despotic ruler of the City in the Sea. The Grith are a tribe of telepathic man-like reptiles who choose to sometimes communicate with the Old Bloods, a mystic Jedi Knight-like tribe of whom Jack is a part.

Cadillacs & Dinosaurs should be one of the densest and most scientifically interesting animated series ever produced, if the series bible by DeSouza is any indication. Nelvana isn't "dumbing down" the series for kids; the multiple layers deal with governmental corruption as well as environmental themes, and even some quasi-religious aspects. Give it a try and see what you think.

The Robby Benson interview got pulled for this issue, but we do have some major informa-

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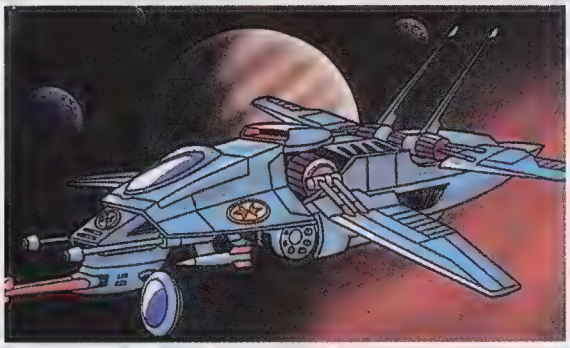

© Ben Edlund.

Comics hit the screen:* Cadillacs & Dinosaurs *(left) comes to CBS on Sept. 18, and* The Tick *(right) hits it big with six animated episodes on Fox!

tion on *Exo-Squad*, Universal's hot new animated action series. Thirteen episodes of the series began on September 13th, airing either Saturday or Sunday in 124 TV markets (a very high 87% of the market, great for an animated show!). Assuming the show is a hit, Universal plans to "strip" the show daily for the '94-'95 season, with 39 new episodes. Later in the year, look for a hot new toy line from Playmates, and a comic series from Topps.

Created by Jeff Segal, head of Universal Cartoon Studios, *Exo-Squad* is executive produced by comic artist Will Meugniot, who worked on *The Real Ghostbusters*, *Captain Planet*, *Little Shop of Horrors*, *Bucky O'Hare*, and of course, *X-Men*'s first season. As for the story? It's as complex as *Robotech*, or any Japanese sci-fi cartoon series.

Humans occupy three "Homeworlds" by the 21st Century: Earth, Venus, and Mars. Scientists have cloned a race of genetically altered/advanced creatures called Neosapiens, whose strength and intelligence surpass their creators'. In 2040, the charismatic ex-Governor General of Mars, Phaeton (voiced by Richard Newman), leads a Neosapien attack on mankind, bringing it under a ruthless dictatorship. The Neosapiens are large, blue, lizard-like creatures who are differentiated by their armor and unique forehead markings. Each of them bonds with a mechanical E-Frame armor that allows them to fly through space and fight against the enemy.

The enemy, in this case, is the good guys: Exo-Squad. This group of heroic rebel freedom fighters is dedicated to overthrowing the Neosapien empire. They're led by the stalwart Lt. J.T. Marsh, a career military man (voiced by *Beast* actor Robby Benson) who's been fighting despots since he was 18. Marsh commands his ExoTroopers from the Warship Aurora, the best in the EON Command. Marsh's team includes rogue Neosapien Marsala, the crazy wild-card Kaz, and the young genius, Maggie. The Exo-Squad also control E-Frames, except for Kaz, who pilots an X-Wing Ship (no, not the one from *Star Wars*).

While each episode of *Exo-Squad* is part of a serialized story, they can stand alone as well. October episodes include #4, "Blitzkreig," as Marsh is imprisoned for mutiny, while the Neosapiens advance throughout the Homeworlds (10-9-93); #5, "Resist," as Marsh escapes to join up with the underground resistance against Phaeton (10-16-93); #6, "Target: Earth," as the Exo-Squad helps dismantle the GRAF shield, a gravity device that crushes spaceships (10-23-93); and #7, "A Traitor Among Us," as a newer, deadlier GRAF shield is built on Venus, and the resistance faces betrayal in their midst (10-30-93).

Whose dulcet tones can you expect to hear on the star-studded *Simpsons* this Fall? How about Sam Neill (*Jurassic Park*) as a cat burglar, Michelle Pfeiffer as Homer's gorgeous new co-worker, boxer Gerry Cooney (as a club greeter), Werner Klemperer (in his old role, Colonel Klink from *Hogan's Heroes*), Michael Caine, James Brown, Pamela Reed and Ernest Borgnine, and as themselves, Conan O'Brien, Robert Goulet, and the Ramones! Plus, watch for Homer to be launched into space aboard a NASA space vehicle, and for Bart to become Krusty the Clown's on-air assistant. New *Simpsons* episodes start airing on September 30th on Fox.

Headed for a six-episode run on Fox late this year, *The Tick* has recently cast several voice actors in roles. Arthur will played by Mickey Dolenz (of The Monkees infamy) and Chairface Chippendale, by Roddy McDowell (*Planet of the Apes*, *Fright Night*).

Marty "Pesky" Pasko is now producing the animated *Spider-Man* series for Marvel and Fox, after leaving *Batman: The Animated Series*, and moving on past work on both *Cadillacs & Dinosaurs* and *The Tick*.

In Superman news, reader Ron Massengill wrote in to help correct a common miscredit which I inadvertently repeated in our *Wizard Superman Special*. I said that the *Adventures of Superman* show premiered in Los Angeles on February 9, 1953, a "fact" put forward since the sixties and never disputed by Superman authorities. However, the series actually premiered on September 26, 1952 on Chicago station WENR, as seen in a *TV Forecast* article Massengill sent

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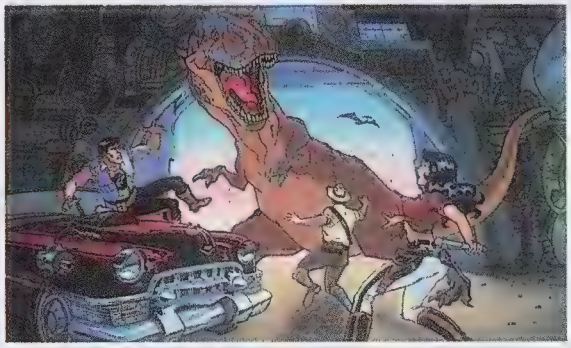


© 1993 MCA TV.

Tales from the Cryptkeeper *(left) will introduce gore to ABC Saturday mornings, and catch 2040's new X-Wing when* Exo-Squad *(right) hits the air!*

Jurassic Park © Universal and Amblin Entertainment, Inc.

along. My thanks to this sharp-eyed reader for setting the record right. On the same track, animation insider Darrell McNeil reminds me that it was Beau Weaver who gave voice to Superman in the 1988 Ruby-Spears animated series, not Danny Dark.

An animated version of the film series *Problem Child* is in full production over at Universal. Heading up the show is Art Leonardi, who recently left *Tiny Toons Adventures.* In other animation news, Robert Mandel is working on both a *Ringworld* and an *Anne McAffrey's Dragonflight* animated series.

France Animation is making 26 episodes of *The Fantastic Adventures of Tarzan,* starring the long-suffering Lord Greystoke. They hope to syndicate the show to American audiences, most likely in 1994.

Everett Peck's underground comic, *Duckman,* will be a half-hour animated cartoon show coming soon on the USA Network. This odd entry will largely feature the rantings of a reformed chain smoker as he rails against the world. They're teaming it with a new half-hour live-action version of *Weird Science*, for sometime next year. Frank Zappa will provide *Duckman's* theme song.

Darrel McNeil has a few interesting animated shows now being shopped around Hollywood. *CuriOZ City* is a modern updating of L. Frank Baum's famous *Land of Oz* series, with an ethnically diverse cast. McNeil is also talking up his superhero sitcom, *SuperSquad*, with Telefilm Canada.

Denny P. & Company are pushing hard to get a half-dozen animated series in syndication for next year. The series include the sci-fi actioner *Bloodlore Chronicles*, the Celtic *Cuhlbaran The Conqueror,* the musical *Main Street,* the Jonny Quest-like *The Ventura Boys*, and the real-world-meets-magic *The Grey Riders.* Most of the shows are created by the busy Scott Alan Roberts.

FEATURE FILMS

It's not animated, but it's big news! While endless deals are being discussed for the *Spawn* film, Todd McFarlane has moved on to the next level. He's created a "new urban super-hero" character called The Pulse, who will appear in his (its?) own feature film from QDE. The producers are music man Quincy Jones and David Salzman (who tried, unsuccessfully to bring both the Blue Beetle/Booster Gold and Justice League projects to the screen for Lorimar). Warner Brothers will distribute. QDE is also planning films based on Mad Magazine's Alfred E. Neuman and "Spy Vs. Spy."

As calendars across the world turned to August, ***RISING SUN*** from 20th Century Fox had taken the lead, but Universal's ***JURASSIC PARK*** was still king of the summer, with $283M under its belt.

20 HOTTEST MOVIES

WEEKEND RANK, JULY 30-AUG 1		MILLIONS OF DOLLARS AS OF AUG 1
1	Rising Sun 20th Century Fox	$15.2
2	In the Line of Fire Columbia	$67.8
3	The Firm Paramount	$125.0
4	Free Willy Warner Brothers	$35.4
5	Jurassic Park Universal	$283.1
6	Robin Hood: Men in Tights 20th Cent. Fox	$10.0
7	Poetic Justice Columbia	$20.9
8	Sleepless in Seattle TriStar	$90.1
9	Coneheads Paramount	$14.5
10	Another Stakeout Touchstone	$11.7
11	Hocus Pocus Touchstone	$25.4
12	So I Married an Axe Murderer TriStar	$3.5
13	Rookie of the Year 20th Cent. Fox	$38.9
14	Aladdin Walt Disney	$208.6
15	Tom & Jerry: The Movie Miramax	$1.3
16	Snow White Walt Disney	$33.7
17	Son-In-Law Touchstone	$28.4
18	Much Ado about Nothing Samuel Goldwyn	$15.6
19	Cliffhanger TriStar	$78.3
20	What's Love Got To Do With It Touchstone	$35.4

Source: Exhibitor Relations Co. Inc.

Beavis & Butthead, the newest antisocial bad boys of MTV, may be headed to the big screen for their own feature film. The toon terrors' creator, Mike Judge, has been led around to all the major studios in Hollywood, with offers flying like the hacked-off limbs on the show. Judge is writing and directing *Camp Wannabarf* for Universal, a live-action comedy, and he's also touting his Inbred Jed toons in Hollywood.

He's already played a live-action version of a cartoon character in *Popeye*, and a cartoon character in *Aladdin.* Now, Robin Williams will be playing a cartoonist. Williams has joined with Tri-Star to do a feature film on the life of John Callahan, a quadriplegic cartoonist based in Portland, Oregon. Having published several books of 'toons and an autobiography, *Don't Worry, He Won't Get Far on Foot*, Callahan's irreverent humor panels appear in newspapers across the country. No word on when Tri-Star plans to start producing the film.

Isaac Asimov's *Foundation* books are in the planning stages as a series of feature films from Tri-Star. Major computer animation effects are planned.

A gorgeous new animated musical, *Swan Lake*, is in the works for Christmas 1994 budgetted at a whopping $35 million! The film is being produced and directed by ex-Disney animator Rick Rich (*Fox and the Hound, The Black Cauldron*). An all-star cast of voices includes John Cleese (as a frog named Jean-Bob), Steven Wright (as a turtle named Speed), Jack Palance (as the villain, Rothbart), and Sandy Duncan (as the Queen Uberta). Other less well-known names include Michelle Nicastro (*Les Miserables*) as Odette, the heroine of the film, Steve Vinovich (*Mannequin*) as Puffin, Dakin Matthews (Clean and Sober) as King William, and Davis Gaines (*Phantom of the Opera*) as the Singing Chamberlain. The story, scripted by Rick Rich and Brian Nissen, is taken from the fairy tale of "Swan Lake," in which a villain turns a beautiful girl into a swan. When a prince tries to find her, unaware that she's the swan, he ends up making matters worse. Songs for the film will be by Lex de Azevedo and David Zippel.

He's still watching out for that tree, but George of the Jungle may have a more painful time when he moves into live-action territory. Jay Ward's daughter has signed a deal with producers Al Ruddy and Andre Morgan to produce a live *George of the Jungle* film, with a rider for a follow-up TV series on the contract. The popular animated series ran on ABC from 1967-70, and has been endlessly in syndication.

VIDEO & STAGE

The *Beauty and the Beast* live-action stage show will hit the stage on December 2nd (my birthday!) in Houston, Texas, at the Theatre Under The Stars. It then heads into a national tour, which will wind up on Broadway in March. Four new songs by Alan Menken and lyricist Tim Rice will be in the show. Terrence Mann, a Tony nominee for his role in *Les Miserables*, will play the Beast, while semi-newcomer Susan Egan gets the role of Belle.

Best Film & Video will release two new episodes of *Robocop* in November, shortly after *Robocop 3* opens in theaters (Nov. 5th). They expect to add more Marvel titles to their list this fall, and are currently looking at several options, including some direct-market packages designed to appeal to the fan market.

Watch for a Christmas-themed Ren & Stimpy videotape in mid-to-late September, as well as an audio cassette and compact disc for your aural pleasure. They're a special part of Sony Wonder's *Nickelodeon Collection,* first released at the end of August.

Next month, there's big news about Andy Mangels' Hollywood Heroes. Plus, a look behind the cape of the new *Superman* TV series, a dive into *seaQuest* waters, and a blast-off to *Babylon 5.* Our live-action special report, next month, here at Hollywood Heroes!

PALMER'S PICKS

Here's A Bone to Pick...Up

Very rarely does an artistically well-developed and flat-out excellent comic appear virtually out of nowhere like Jeff Smith's *Bone*. In the short span of two years, Smith has gone from being a complete newcomer to the comic book field to being one of the most respected and talked-about comic artists in the business. If all of this sounds like pretty weighty claims for just a little self-published black and white book, then you obviously haven't picked up a copy of *Bone* yet.

The premise of *Bone* is simple enough to allow new readers to easily jump aboard without being bogged down in confusing plotlines and complex characters. The story is centered in a *Lord of the Rings*-inspired fantasy world invaded by cartoon characters that go by the names Fone Bone, Phoney Bone, and Smiley Bone. They are cousins, each with their own individual traits and personalities. Fone is the good-natured innocent of the group, Phoney is constantly thinking of new schemes to make himself rich and famous, and Smiley is the dopey cigar-smoking dullard of the three. After one of Phoney's plots went bad, they were run out of their home, Boneville, to find themselves lost in a valley populated by a host of comical, terrifying, and fantastic creatures.

The plot of the book revolves around the series of adventures that the Bone cousins find themselves in while stuck in the valley. These are merely the surface of the larger story, which is rooted in the fantasy elements of the series. It concerns the invasion of the valley by the Rat Creatures, led by Kingdok and the Hooded One, and their mysterious connection to Phoney Bone. Smith claims that *Bone* is an open-ended series, but it will have a definite ending. The conclusion of the series is already written, but Smith will not end the story until he gets to at least four or five definite adventures he has planned out. The story is loosely structured, so that Smith can add situations for the cousins to get into without jeopardizing his plans for the series.

Maybe one of the reasons that *Bone* is so fresh and exciting is that Smith is not a product of the "inbreeding" that many other creators fall victim to.

Maybe one of the reasons that *Bone* is so fresh and exciting is that Smith is not a product of the "inbreeding" that many other creators fall victim to. He only avidly read comic books as a child for a short period in the late '60s, and only returned to the industry a few years ago. By being far away from all of the changes and trends that have passed over the industry in the past two decades, Smith has brought a new perspective to comic books by combining elements of both animated cartoons and classic newspaper comic strips.

Some of Smith's favorite comic artists appeared only in newspaper strips, and never actually worked in comic books. One of the most obvious influences on *Bone* is Walt Kelly's *Pogo*, one of the greatest comic strips ever published. With *Bone*, Smith has crafted a cast of unforgettable and instantly likable characters in much the same way as Kelly did. Smith also uses a very simple panel design and layout in much the same way as Charles Schultz does with his *Peanuts* comic strip. He also draws from more current comic strips, with the occasional oddball gag inspired by Gary Larson's *Far Side* and the subtle expressions and gestures of Garry Trudeau's *Doonesbury*.

Bone actually began as a daily newspaper strip in Smith's college paper at Ohio University, in Athens, Ohio. It was called *Thorn* then, but it featured the same characters and situations as the comic book.

Smith's strip eventually caught the eye of some of the major newspaper syndicates, like King Features and Tribune Media Services. However, their deals didn't appeal to Smith, since he wanted to retain ownership and full control of his characters. Instead, he went on to form an animation studio, Character Builders Inc., with a group of friends. The company started out mostly doing commercials, but it later went on to get jobs from larger studios (the company is currently working on the new Betty Boop movie). Smith eventually sold his part of Character Builders to start Cartoon Books and publish *Bone* in the summer of 1991.

Smith says that he has been drawing the Bone cousins since he was a small child as a way to imitate his favorite cartoon characters. It's obvious that he has been doodling these characters for a lifetime, since he is able to evoke an amazing range of expressions and gestures from them with just a few deceptively simple brush strokes. Smith is also equally adept at rendering lush landscapes and backgrounds, imaginative fantasy characters, and truly horrifying evil creatures. He combines all of these elements seamlessly to make a truly engrossing and fluid reading experience.

If you don't want to take my word that *Bone* is a great comic, than you can listen to some more well-known fans as Stan Sakai, Dave Sim, Gerhard, Diana Schutz, Charles Vess, Matt Wagner, Chuck Dixon, Kim Deitch, Jim Valentino, Scott McCloud, and Will Eisner. Hopefully these should be enough reasons to jump on the *Bone* bandwagon before it's too late. All you have to do is pick up one issue, and I promise that you will be hooked for good.

Next month: I'll continue my look at self-publishers with a feature on *Sandman* artist Colleen Doran's *A Distant Soil*. As usual, I'm still open to feedback, so keep your letters coming. Send them to Palmer's Picks, C/O Wizard Press, 100 Red Schoolhouse Road, Bldg. B-1, Chestnut Ridge, N.Y. 10977. ☆

Tom Palmer, Jr. is a freelance writer based in New Jersey who wonders what happens to all of those socks that get lost in the laundry.

Tom's Recommended Reading

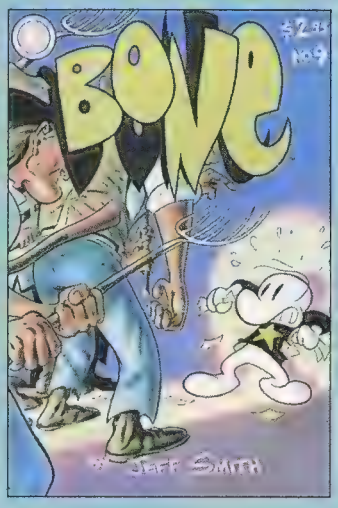
Bone is published bi-monthly by Jeff Smith's Cartoon Books. All issues are in black and white with full-color airbrushed covers. Ten issues should be out as you read this, all of which should be in print in some form or another (the first issue is already in its fifth printing). Individual issues are available for $2.95 postpaid, and subscriptions are $18 for one year and $36 for two years. The Cartoon Books address is P.O. Box 1583, Los Gatos, Calif. 95031-1583.

The first six issues of *Bone* have been collected as *The Complete Bone Adventures Book I*. The book includes an introduction by Will Eisner, and four new pages that fit within the story of the comic. The pages are reproduced on heavy white paper, and the book costs $12.95 (plus $1.50 for shipping), $5 less than the cover price of the original comics. Smith plans to publish a collection of *Bone Adventures* every year so that his story will be able to stay in print.

For all of the die-hard *Bone* fans out there, there is a limited edition *Bone* print available. Titled "The Spirit of Adventure", it features a black and white image of the Bone cousins at the start of their exile from Boneville, with images from their adventures over them. The 17" by 11 3/4" drawing is reproduced on 2-ply bristol board, and is limited to only 100 copies. It's signed by Smith, and comes with a signed certificate of authenticity. The price is $100, and it can be ordered from Cartoon Books at the address above.

There are a few items of Bone merchandise that are worth noting. Planet Studios has produced a T-shirt and a cloisonné pin of an image from Bone with Fone and Phoney in front of the comic's logo. Both are in full color, and the shirt comes in medium, large and extra large. The pin is available for $6.95, and the shirt goes for $15.95. Don't send your orders to Cartoon Books. These items are only available from Planet Studios, at P.O. Box 729, Chimayo, N.M. 87522.

If you are interested in Walt Kelly's work, then there are many books that you could track down. The easiest *Pogo* books for your local store to get are probably the Fantagraphics reprint series. These books reprint the entire newspaper strip series in chronological order. The first volume (which reprints the pre-syndication strips from the *New York Star* in 1948-49) is available now, and subsequent volumes will reprint approximately a year of the strip with an informative introduction by R.C. Harvey, a well-known comics historian. Each volume sells for $9.95 and can be ordered from Fantagraphics at 7563 Lake City Way NE, Seattle, Wash. 98115.



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WILDC.A.T.S

COVERT·ACTION·TEAMS™

#7

LEE
CHOI
WILLIAMS
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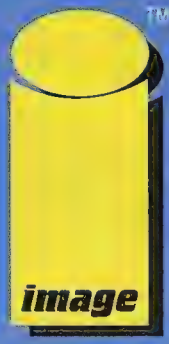

COMIN' AT YA IN JANUARY

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Meet Jonathan. He crushes, slams and destroys opponents playing Mortal Kombat®. But the Wizard crew has dreamed up a way you can beat him!
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Wizard Press
Kombat Contest
P.O. Box 5001
Monsey, NY 10952-8001

This Fabulous Freebie is being sponsored by your friends at Wizard and Acclaim, those fiendishly clever folks that help bring us all those fabulous games like Mortal Kombat!

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and that Jonathan guy. Print your name, address, city, state, telephone # and zip code on an "Official Entry Form" from Issue 27and mail each entry individually to "Kombat Contest", P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the prize winner and are not transferable. Only one prize winner will be chosen. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by December 1, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on December 15, 1993 by Wizard Press.

For the name of the winner, available after January 1, 1994, send a stamped, self-addressed envelope to "Kombat Winners," P.O. Box 5001, Monsey, NY 10952-8001.

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GEN 13™

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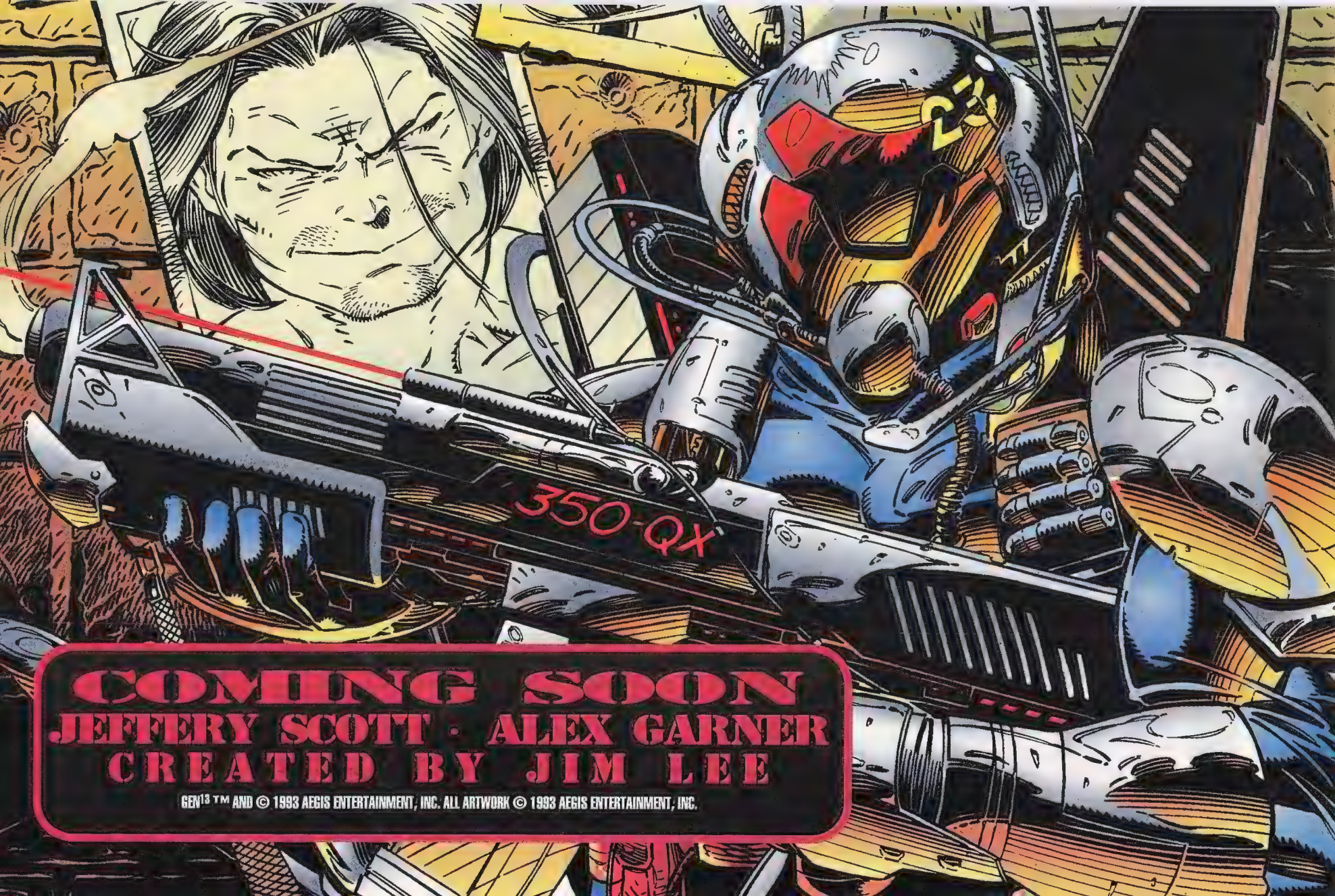
350-QX
COMING SOON
JEFFERY SCOTT · ALEX GARNER
CREATED BY JIM LEE
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COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in *Wizard*, we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you have what it takes to pull a perfect score? Give it a shot. This month we're rating you alongside the worst things you could possibly end up getting when you go trick or treating. In other words, the crappier the "treat", the higher your score. Good Luck!

How well did you fare?

score	rank
0-6	Box of raisins, but all the raisins have tiny little wings and legs
7-13	Full specimen jar (with no lid)
14-22	Leaky full colostomy bag
23-29	An open mouth kiss from Whoopi Goldberg while she's chewing a mouthful of beer nuts
30	Black licorice (nobody likes this crap)

1.) Which of the following characters has never been an Avenger?
A) Quicksilver
B) Moondragon
C) The Human Torch
D) The Beast

2.) Which of the following Hellfire club members died during a battle between the X-Men and Nimrod?
A) Harry Leland
B) Selene
C) Emma Frost
D) Sebastian Shaw

3.) The Mosiac world, which is patrolled by Green Lantern John Stewart, is actually just a small section of which world?
A) Durla
B) B'yrha
C) Tamaran
D) Oa

4.) Which of the following characters does not have some sort of bionic implant?
A) Bushwacker
B) Bushmaster
C) Misty Knight
D) Savage Steel

5.) Which X-Man defeated Callisto to become leader of the Morlocks?
A) Wolverine
B) Storm
C) Cyclops
D) Psylocke

6.) Battalion is the team leader of:
A) L.E.G.I.O.N.
B) The Tiger Files
C) The New Warriors
D) Stormwatch

7.) The ruler of the New Genesis (home of the New Gods) is:
A) Highfather
B) Zeus
C) Orion
D) The Forever People

8.) Doctor Octopus is the world's leading authority on:
A) Aquatic life
B) Bio-chemistry
C) nuclear radiation
D) all-you-can-eat burger joints

9.) Nathan, Bethany, Jack, Jasmine and Danny are all better known as:
A) The Inferior Five
B) The Next Men
C) U-Force
D) The Infinity Watch

10.) Bruce Wayne's parents were gunned down right after taking young Bruce to see which movie?
A) Dracula
B) The Man in the Iron Mask
C) Zorro
D) Nosferatu

11.) The Super Patriot's human body was destroyed by:
A) Cyberdata
B) The Covenant of the Sword
C) The Vicious Circle

D) Europan

12.) Doctor Demonicus, the would-be world conqueror that gave the Avengers West Coast such a hard time, first appeared in which comic series?
A) Godzilla
B) Devil Dinosaur
C) Shogun Warriors
D) Iron Man

13.) It turns out that Bloodwynd, the superhero who helped the JLA face down such foes as the Weapons Master and Doomsday, was really:
A) Dr. Light
B) Sarge Steel
C) Black Lightning
D) The Martian Manhunter

14.) The Image character Prophet was created by which scientist?
A) Garnet Wells
B) Achilles Trakken
C) Geddy Lee
D) Grendel Braddock

15.) Before he embarked on a life of crime, Electro was a(n):
A) lighthouse watchman
B) electrical lineman
C) tree pruner
D) Maytag repairman

16.) Cliff Steele (a.k.a. Robotman, field leader of the Doom Patrol) was saved by having his brain transplanted into a robotic body by:
A) Ted Kord
B) Scott Free
C) Niles Caulder
D) Prof. Haley

17.) The Citadel of Science was responsible for the creation of which of the following characters?
A) Him & Her
B) Hammer & Anvil
C) Hawk & Dove
D) Superboy (post-Crisis) & The Guardian

18.) The name of the Federation ship that Khan stole in *Star Trek II: The Wrath of Khan* was:
A) Excelsior
B) Galileo
C) Botany Bay
D) Reliant

19.) Issac is the computer network that maintains life on which planetoid?
A) Apokolips
B) Thanagar
C) Titan
D) Daxam

20.) Marrina, one of the founding members of Alpha Flight, was ultimately killed by:
A) Namor
B) The Black Knight
C) Sasquatch
D) getting tangled in a fishing net, then chopped up and stuffed into cans of tuna

21.) In *Star Wars*, the name of the creatures that the Sand People rode around on were:
A) Taun-Tauns
B) Wompas
C) Dewbacks
D) Banthas

22.) The aliens that were the driving force behind the *Invasion!* storyline were the:
A) Khunds
B) Durlans
C) Daxamites
D) Dominators

23.) Reese, Pretty Boy, and Bonebreaker were all members of what supervillain team?
A) Resistants
B) M.L.F.
C) Freedom Force
D) Reavers

24.) Guy Gardner lost his Green Lantern ring in a fist fight with:
A) Hal Jordan
B) John Stewart
C) Kilowog
D) Flex Mentallo

25.) Polaris made her debut in the pages of:
A) *The Uncanny X-Men*
B) *The Fantastic Four*
C) *The Defenders*
D) *Marvel Two-in-One*

26.) The Eternals can combine their essences to form:
A) The Uni-Mind
B) The One Above All
C) The Living Tribunal
D) Voltron

27.) The Red Tornado was originally a construct of:
A) Darkseid
B) Dr. Wang Chung
C) T. O. Morrow
D) Thomas Oscar Barrow

28.) Christopher Chance is better known as:
A) Chance
B) The Human Target
C) Bullseye
D) U.S.Agent

29.) Amahl Farouk was once the crime lord of:
A) Rio de Janeiro
B) India
C) Louisiana
D) Cairo

30.) Wild Heart was once known as the supervillain:
A) Mad Dog
B) Wild Mane
C) Wildchild
D) Wildblood

☆

A	N	S	W	E	R	S
1.) C	2.) A	3.) D	4.) D	5.) B	6.) D	7.) A	8.) C	9.) B
10.) C	11.) C	12.) A	13.) D	14.) A	15.) B	16.) C	17.) A	18.) D
19.) C	20.) A	21.) D	22.) D	23.) D	24.) A	25.) A	26.) A	27.) C
28.) B	29.) D	30.) C						

TOYING

around • around • around • aroun

WITH BRIAN CUNNINGHAM

MARVEL SPONSORS MIDNIGHT SONS CONTEST

This month, we have something special planned for you. I was asked by Marvel Comics if I was interested in having an all-new contest in Toying Around. No fool am I, so I said, "Of course, I am." The "Figure of the Month" contest that we already have is getting better every month, and Marvel recognizes something neat when it sees it. In the fine tradition of homemade figures, Marvel Comics and *Wizard* present a contest for every toy lover in the world—the "Create Your Own Midnight Sons Figure Contest."

In October, in time for Halloween, Marvel will be giving a big push to its "Midnight Sons" line of titles, and in anticipation of this, the contest will center around the "Midnight Sons" characters. The contest is like this: Create a homemade figure of any one of the following Midnight Sons characters—Ghost Rider, Blaze, Dr. Strange, Morbius, Blade (from *Nightstalkers)*, Vengeance, or Lilith. Pictured for you are the way they all look, so don't use other costumes of any character; use only the costumes shown. Any figures that don't appear as they do here will be disqualified. (Sorry, but them's the rules.) Also, limit one figure per photo, for clarity's sake.

There will be three Grand Prize winners, all three of which will win a piece of original art from a Midnight Sons comic book. 25 First Prize winners will receive a signed *Ghost Rider: Rise of the Midnight Sons* trade paperback. 50 Second Prize winners will receive a copy of *Spirits of Vengeance* #1, signed by artist Adam Kubert. The contest will be judged by the *Wizard* staff.

So start today! The deadline for this thing is November 1,1993, and as many winners as we can fit will be shown in four-color splendor in *Wizard* #30. Send your nice, clear photos to: Toying Around, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, NY 10977.

Special thanks should go to Matt Ragone and Skip Dietz of Marvel's marketing department for making this contest possible. (Thanks, guys!)

Toy News

Todd McFarlane is currently in negotiations with Mattel to make toys out of Spawn and Violator. McFarlane has said he is impressed with Mattel's version of

GHOST RIDER, MORBIUS, LILITH © & ™ 1993 MARVEL ENTERTAINMENT GROUP

Have fun creating one or more of the following figures. From left to right: Lilith, the un-living vampirer, Morbius, the living vampire, and Ghost Rider.

John Blaze, Dr. Strange, Vengeance, Blade © & ™ 1993 Marvel Entertainment Group.

Clockwise from left: John Blaze, Dr. Strange, the diabolical Vengeance, and Blade, vampire hunter.

the Violator because the figure has "a bloody heart sitting next to his feet." Uh...kinda makes one wonder what age group they're aimed for...

Amid a resurgence of popularity, there is a rumor going around that Kenner is planning to rerelease *Star Wars* figures. Eric Slutsky, a spokesperson for Kenner, is not aware of any plans. "I didn't even hear the rumors," he says.

Figures of the Month

This month, all the Figures of the Month entries win a copy of *Predator vs. Magnus #1*, signed by Bob Layton and John Ostrander, as well as a very spiffy Wizard baseball cap. The Grand Prize winner wins all that snazzy stuff, plus a copy of the gold-foil *Brigade* #1, signed by Rob Liefeld!

By the way, be here next issue for our semiannual toy prize guide, bigger and better than ever!

The diabolical Super-Skrull is from Chance of El Monte, Calif., and he was made with a Toy Biz Thor body, Toy Biz Green Goblin head, and Toy Biz Thing arm.

Dr. Strange and Adam Warlock were crafted by Mark R. Keach of Carmichael, Calif.. Dr. Strange used to be a Mego Shazam!, and Warlock, a Mego Ponch doll from *C.H.I.P.s.*

Dah winnah! Black Vulcan (from those *Super Friends* cartoon days, for those of you who don't know) is from Eric Gonzalez of Odessa, Fla.. It used to be a Super Powers Flash! Great job, Eric!

STORMWATCH™

YEARBOOK

DWAYNE
TURNER

RON
MARZ

DECEMBER

DOUBLE SIZED ISSUE

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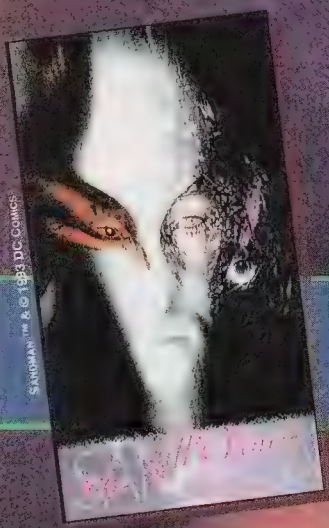
THE WIZARD OF CARDS

BY STEPHEN SHAMUS

SKYBOX TO RELEASE DEEP SPACE NINE AND OVERSIZED SANDMAN

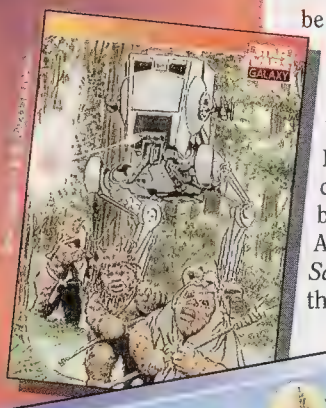


SKYBOX'S NEW *SANDMAN* CARDS WILL BE OVERSIZED, AND WILL FEATURE ORIGINAL AND REPRINTED ART.

THE *STAR WARS GALAXY* CARDS WILL BE RELEASED IN UPGRADED SET FORM IN DECEMBER.

There's tons of new stuff on the way, so let's get to it. SkyBox has quite a few sets on the horizon. As mentioned last month, there will be a full *Deep Space Nine* series due out in November. It will be a 100-card series encompassing the entire first season of *DSN*. The packs will contain eight cards and have a suggested retail of 99 cents a pack. Chase cards, including 10 Bonus Technical cards (featuring all the technical mumbo-jumbo that goes into making the show), and four foil-enhanced cards, will be randomly inserted into the foil packs. When asked about the technical cards, George White, comic and entertainment card guru for SkyBox, was quoted as saying, "The technical cards are a Trekker Special."

In December, SkyBox will be releasing the *Sandman* card series. The set will be a premium line of cards, and will also have a new size. The cards will be an oversized 2.5 inches X 4.5 inches instead of the standard 2.5 X 3.5. The reason for the oversized cards is so that more text can fit on the back, because Sandman's strength lies in Neil Gaiman's writing. The set will contain 90 cards, with 39 of them being all-original for the series. Another 50 will be covers from the *Sandman* comic, while the final card in the set is the checklist. Seven sculptured and embossed bonus cards make up the first level of chase cards, which is entitled "The Endless Gallery". The second level chase card will be a stereo hologram super 3-D card. For those of you who don't know what a stereo hologram super 3-D card is, it's a hologram that refracts the light for a really cool effect.



The *Simon Bisley Maximum Force* set has been changed and postponed. The set has now been changed to also include work by Keith Giffen and Kevin O'Neil. Originally slated for December, the set has now been postponed until March of '94. The set will consist of 36 Biz pieces, 27 Giffen pieces, and 26 O'Neil pieces.

Marvel Masterpieces Series II should be hitting the shelves shortly. This set is following in the footsteps of the highly acclaimed first *Marvel Masterworks* series, so it has some pretty big shoes to fill, but with the production numbers being consistent with the first series, it's sure to be a winner. This set also has two-color foil stamping on the front, which is the first non-sports set to have this. The non-sport Marvel card sets that were produced by SkyBox over the past few years were among the most successful comic and non-sports sets of all time. Let's hope Fleer carries on the tradition in '94.

Topps is now offering its *Star Wars Galaxy* cards in a factory set form. This is no ordinary factory set, though, because it's packaged in a plastic replica Millennium Falcon. There are many differences between the regular set and this special edition; the most notable difference is that every card in the 140-card set is now foil-stamped. The six chase cards are included, but now feature a Holo-Foil Star Field pattern, as opposed to the original spectra cards. A special 3-D Double Action hologram of Darth Vader with a specially enhanced Light Sabre is also included. But that's not all. There are also two extra cards: a card #0 that features Darth Vader poster art, and a Series Two preview card. The set is certainly very exciting, but will set collectors back a pretty penny. The suggested retail: $100. This is the first non-sports card set to be released with such a hefty price tag, so let's see what happens. Release date is in December, and production will be limited.

Speaking of *Star Wars Galaxy*, Series Two will be on the shelves in November. This set will also have to fill some fairly large shoes; let's see if it gets the job done.

Topps' *The Maxx* trading card set will be shipping in early November, and has an interesting chase card set-up. There are six chase cards to be hunted down in all; four randomly inserted in the packs, one available only through a send-away offer, and one available only in *Wizard* #28. Yup, you heard that right. Every issue of *Wizard* #28 will come polybagged with an exclusive Maxx chase card. The Maxx has a pretty strong cult following, and Sam Kieth has become a mainstay on the hot artists list, so this set should do well.

Starting off the new year with a bang is Dark Horse's *Comics' Greatest World Trading Card Set*. The set will be produced by Topps, and will contain many never-before-seen artwork of such characters as X, Barb Wire, Vortex, and the Pit Bulls.

The Pyramid and Topps *Deathmate* cards should both be on the shelves soon, and it'll be interesting to see which ones grab more of the spotlight. The only unfair advantage right now is that Image's *Deathmate* books are late, and the Valiant books shipped on time. Hopefully, this will not tarnish either series, as each company did a top-notch job on both.

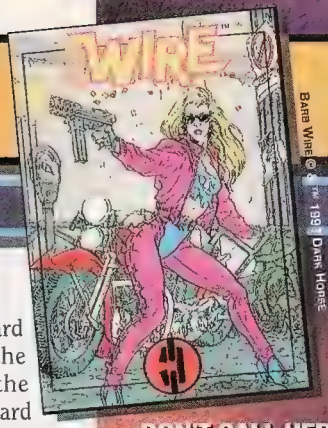
In SkyCap (also known as POG) news, there's a slew of new sets on the way. Malibu Ultraverse and Genesis SkyCaps will hit the shelves in November. As a special promotion, Malibu will be polybagging each issue of the Genesis crossover series with one promotional Cap.

At the San Diego comic convention this past August, Valiant gave out Ninjak chromium cards to the lucky people who could answer Valiant trivia questions. The Ninjak card shows the cover to the first issue of Ninjak, which is an all-chromium cover. These cards are similar to the Bloodshot and Turok chromium cards that Valiant has given out in the past. Valiant also made a special oversized card that they gave out to even luckier people who answered some tough questions. These special oversized cards were limited to 1,000 pieces. Prices on these two chromium cards are still too volatile to accurately price.

Majestic has two new sets on the way. The first is the *S.T.A.T.* (*Security Through Acquired Talents*) #0 card set, which is a lead-in set to the comic book. The set follows the same pattern as most recent #0 card sets, in that it tells a story through the 9-pocket sheets, once they are filled with all the cards (no specially-made binders, though). The 150-card set contains two different chase cards, a 9-card DynaEtch set, and a redemption card which collectors can redeem for one of nine special litho-foil cards, that when placed together, form a front cover. There are many other special incentives for retailers, including special variations on the comic book. The cards are due out in early November, and come packed nine cards per pack.

A second set from Majestic is a follow-up to their recent *Comics Future Stars* set. The second series, which should be out right about now, contains very similar features to the first series. This series will have 100 new cards containing never-before-seen characters. The chase cards will include five foil-stamped *Star Players* cards by various artists, five foil-stamped *Legends* cards by more well-known artists, eight *DynaEtch Hot Picks* cards by some of the artists, and one *DynaEtch MVP* card autographed by Stan Woch.

There's lots of new products hitting the shelves now, and many more on the way. Just let us know which ones you want listed in the price guide each month. We live to serve! See you next month.



Barb Wire ™ & © 1993 Dark Horse

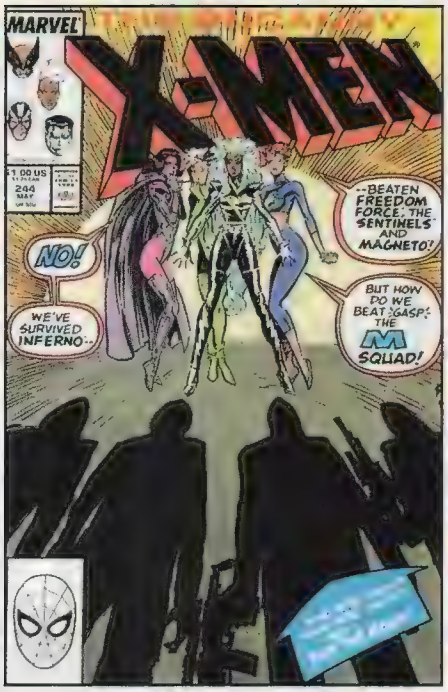
DON'T CALL HER BARBIE! JANUARY WILL SEE THE RELEASE OF TOPPS' *COMICS' GREATEST WORLD* SET.

MORE HEROES TO BECOME FAMILIAR WITH?!? AAAAGH!! HOW CAN ANYONE REMEMBER 'EM ALL?? ELIMINATOR AND TRIPHAMMER ARE TWO OF THE 100 (AAAAGH!!) COOL, NEVER-BEFORE-SEEN CHARACTERS TO BE FEATURED IN THE SECOND *COMICS FUTURE STARS* SET FROM THE VERY PRODUCTIVE MAJESTIC COMPANY.

Triphammer ™ & © 1993 Majestic

ATTENTION RETAILERS

Our card price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of our new, participating-dealers ONLY newsletter, *Entertainment Retailing*. This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. We are also programming regional information. Thank you to those who have already responded. To participate, write or fax, ON LETTERHEAD, to *ENTERTAINMENT RETAILING*, C/O Cards, Wizard Press, P.O. Box 5001, Monsey NY 10952. Fax: (914) 426-6071.



© 1989 Marvel Comics

Uncanny X-Men #244

Artist: ***Marc Silvestri***
Writer: ***Chris Claremont***
Publisher: ***Marvel Comics***
Release date: ***May 1989***

Hey, isn't that the Toy Biz Storm action figure on the cover? Boy, this kind of cross-marketing stuff is the work of genius. But hey, what's in the book that makes it sizzle? Why, the first appearance of that red-hot X-Man that's making the comic world stand up and take notice, the mighty (...yawn...) Jubilee!! Okay, okay, she may not be the most popular member of the team, but just being a member of the X-Men makes her a hot property, while luckily for your wallets, this issue is not. This makes it a prime candidate for the Comic Watch, so here it is! Now, for those of you who think *New Mutants Annual* #2 is the first Jubilee appearance, no, no, no. That Jubilee was a young girl named Darla who first appeared in the *Longshot* limited series (and later in *Daredevil*), and though she was given Jubilee-like powers by Mojo, she was apparently depowered at the end of the story. No arrows point to the two characters as being one and the same.

© 1988 Marvel Comics

Dragon's Claws #5

Artist: ***Geoff Senior***
Writer: ***Simon Furman***
Publisher: ***Marvel Comics***
Release Date: ***November 1988***

Aside from having one of the ugliest logos to ever grace a comic book cover, *Dragon's Claws* features the first appearance of Marvel U.K.'s most popular creation, Death's Head. Now, if you're saying that the most popular Marvel U.K. character is Death's Head II, not this bozo with the annoying speech pattern, you're sorta right. Though they are not the same creature, Death's Head II was modeled after Death's Head, and killed the original D.H., absorbing his powers and memories into his psyche. (If any of this sounds cool to you, it is. Check out the four-issue *Death's Head II* mini-series for the full poop.) Now, to set things straight before it gets too mixed up, Death's Head did appear before this, in *Doctor Who Magazine* #135, but that, like the name implies, is a magazine, and we all know how much comic fans are into those. This is his first comic book appearance. Anyway, though this issue rates pretty low on the good-read-o-meter, it is a significant book in the Marvel Universe. ☆

PHANTOM FORCE is Copyright© & Trademark 1993 Jack Kirby, Mike Thibedeaux & Richard French.

COMING IN NOVEMBER!

PICKS

FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN OCTOBER!

Solar, Man of the Atom #29

Artist: Peter Grau
Writer: Kevin VanHook
Release Date: October
Cover Price: $2.25

Those guys at Valiant aren't ever content with just publishing some of the most entertaining comics we've read the last two years, no siree. They have this amazing propensity for innovative ideas, whether it's the first chromium cover, the first cover with no art, or by being the first (and only) company to just keep dead characters in the grave. This month is certainly no different, as those mad scientists in the Valiant lab have cooked up Valiant Vision (hereby known as VV), a new process of 3-D viewing of specially-colored comics that enables you to read the comic without the special glasses, but with them the action pops right out at yer face! (Not only that, the glasses are clear, so when you're wearing them, you don't look like a bozo.) So, what should you do next? Why, it's actually quite simple. Just run down to your local comic shop and beg your retailer for the Valiant Vision Starter Kit, where for a paltry $2.95, you'll get your VV glasses, plus both an eight-page comic (with a Neal Adams cover) and Joe Quesada poster colored in the VV process. After you've got your glasses, pick up the first fully VV-colored book (the one we're actually supposed to be reviewing here), Solar #29, which chronicles a space adventure featuring both Solar and Solar, The Destroyer. While you're at it, go dig into your back issue box and find a copy of Solar #19, then poke through it with your new glasses.

SOLAR, MAN OF THE ATOM™ & © 1993 VOYAGER COMMUNICATIONS INC.

Harbinger #25

HARBINGER™ & © 1993 VOYAGER COMMUNICATIONS, INC.

Artist: Howard Simpson
Writer: Maurice Fontenot
Release Date: October
Cover Price: $3.50

This book brings us to the final installment of the "Twilight of the Eighth Day" story arc, and boy, is it a doozy! This double-sized, no gimmick cover beauty is the culmination of the storyline started way back in the first issue, and features the final battle between bitter enemies Sting and Toyo Harada. SPOILER WARNING: do not read the next sentence if you are one of those little babies who have to wait to read the whole comic before you find out anything about it. According to Jon Hartz at Valiant, "After issue #25, STING will never be seen in the Valiant Universe again!" Issue #25 also marks the end of art team Howard Simpson and Gonzalo Mayo's excellent run that began way back in the now legendary issue #14. Starting with issue #26, under the capable artistic hands of Sean Chen, *Harbinger* will take on a completely new direction, concentrating on an entirely new group of kids, with appearances by some familiar faces from earlier issues. The events contained in this book will have ramifications felt throughout the entire Valiant Universe, especially in both the *Harbinger* and *H.A.R.D. Corps* titles. Needless to say, gang, this book is gonna be one for the ages!

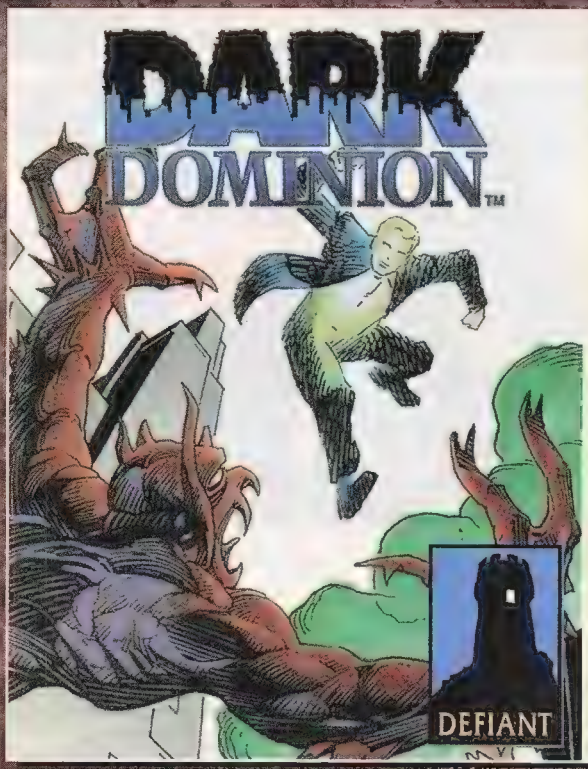
Lobo #1

Artist: Val Semeiks
Writer: Alan Grant
Release Date: November 9
Cover Price: $2.95

DC just keeps pouring on the juice for all you hungry comic fans. Not only does it kill, maim and revamp some of its major characters (Superman, Batman and Green Lantern, respectively), it's finally giving ongoing series to characters that are actually popular! (That would include Robin and Catwoman.) Now, it's giving an ongoing title to probably the most popular DC Universe character to never have one—the Main Man himself—LOBO! Yes, America, brace yourself for an ongoing monthly series dedicated to everyone's favorite beer-swillin', skull smashing, hard-lovin' galaxy-wide bounty hunter. (Well, yeah, I know he's not everyone's favorite, but you guys who don't like him are just a bunch of sissies). While this series won't carry the "mature audiences" tag that the previous mini-series have, there will still be enough mayhem, violence, bar-hopping, wise-cracking, and all-around intergalactic shenanigans to keep all of you fraggin' action lovers appeased. Mini-series writer Alan Grant will bring his irreverent scripting style to the regular series, with dynamic visuals by former *Demon* penciler Val Semeiks. The monthly fun kicks off underneath a special (yawn!) foil-embossed "zipper image" cover, so this one will really stick out on the shelf.

LOBO™ & © 1993 DC COMICS

Dark Dominion #1



DARK DOMINION ™ & © 1993 DEFIANT

Artist: Steve Ditko
Writer: Jim Shooter
Release Date: October
Cover Price: $2.50

Defiant's second ongoing offering debuts in October, under the guise of *Dark Dominion*. This will be the first Defiant title to take place on Earth, but not entirely. Are you confused? Good. Don't worry, we'll explain. Throughout our world exists an invisible universe called the quantum substratum, where the evil side of reality seems to be setting up a home base known as the Dark Dominion. This quantum substratum (an impressive duo of words, if we do say so ourselves) is unseen to the human eye, so most humans don't know of the battles raging around them. But then again, most humans aren't Michael Alexander. On Earth, he's a regular Joe like you and me, but in the Dark Dominion, he's the ray of hope in a sea of despair and doom. In the Dark Dominion, there is a cloud of evil over New York City that Alexander calls the Growth, where he is known as The Light or Glimmer to those he helps. Those he opposes (namely his arch-nemesis Charles Mal, known as Chasm) call him either Glint or Glare. So the battle between good and evil rages on, and we poor Earth feebs can't even see it! Well, now we can, thanks to Jim Shooter and Company.

Gambit #1

Artist: Lee Weeks
Writer: Howard Mackie
Release Date: October 19
Cover Price: $2.50

The X-Men's ragin' Cajun, Gambit, returns to his home of New Orleans, (where he hasn't been since *X-Men* #9, when his wife Bella Donna died) in this four-issue mini-series. Every decade for centuries, a mysterious individual known as the Tithe Collector has shown up to collect a payment of sorts from both the Assassins Guild and The Thieves Guild. The Assassins Guild is tired of this payment and the ages-old balance of power between the two guilds, and take the initiative in trying to wipe out the Thieves Guild and the Tithe Collector. Knowing that they can't withstand an all-out assault by the Assassins, the Thieves turn to Gambit for help. Gambit brings Rogue to the Big Easy with him, and this series will serve as sort of a romance story for the two characters. Also to be explored in this series is the connection between the two guilds, and the enigmatic External, who has been watching them for eons. The Tithe Collector will also play a major role in the series, holding the key to the resurrection of Bella Donna, a fact that Rogue is none too overjoyed with. Romance, action and intrigue. Looks like we've got all we can handle with this baby!

GAMBIT ™ & © 1993 MARVEL ENTERTAINMENT GROUP

MORE PICKS

The following pages compile the grooviest titles shipping for the month of October. Also listed are books carrying the *Wizard* recommended reading sign—comics that have the most promise to deliver a solid, well-written story and ones that shouldn't be overlooked on the comic book rack.

Action Comics #694

DC COMICS Spilled Blood, Part 2 (of 3). The nefarious Hi-Tech is back in Metropolis, and he's out to beat up Superman (plot-twist city!!). He's sent by the same mysterious mastermind behind Bloodsport's ominous return in *Adventures of Superman* #507. All this, plus a sixth Superman makes a guest appea...nah, just kidding. Solid storytelling by industry vets Roger Stern, Jackson Guice, and Denis Rodier. **$1.50**

Adventures of Superman #507

DC COMICS Spilled Blood, Part 1 (of 3). Barry Kitson and Ray McCarthy take over the regular art chores, starting with this issue. In the issue, meet the all-new, all-improved Bloodsport, and boy, is he gunning for Superman! Meanwhile, the Man of Steel's powers are growing, and why can that be a bad thing? Written by Karl "Lance" Kesel. **$1.50**

Amazing Spider-Man #384

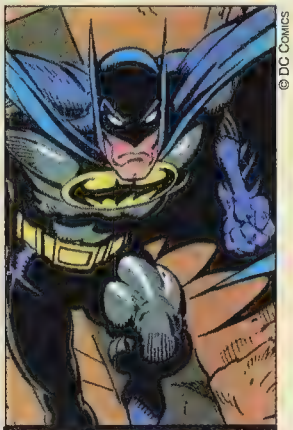
MARVEL The Jury places Spidey on trial for Venom's murders! Will Judge Wapner and Rusty the bailiff make a guest appearance? Plus, are those two old people Peter's parents or not? Well, you don't find out this ish, but if you read into it, you're given some clues. By David Michelinie, Mark Bagley, and Randy Emberlin. **$1.25**

Aquaman: Time & Tide #1 (of 4)

DC COMICS Fan favorite writer Peter David brings a bold, new direction to the King of the Seven Seas, as this mini-series retells Aquaman's origin. Guest starring the Barry Allen Flash and the Trickster, this first issue recounts Arthur Curry's first encounter with the surface world's heroes and villains. The dynamic art is done by rising stars Kirk Jarvinen and Brad Vancata. David says, "This series attempts to establish Aquaman with a mythic quality and a contemporary feel. Hopefully, it will be thought-provoking with what it's like to be a hero," which is something Aquaman isn't sure he wants to be. **$1.50**

© DC Comics

Batman #502

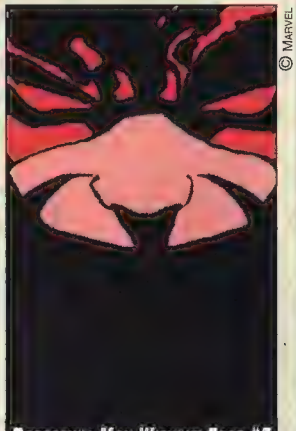


Batman: Shadow of the Bat #22

© DC Comics

© Voyager

Bloodshot #12



Daredevil: Man Without Fear #3

© Marvel

Batman #502

DC COMICS Knightquest: The Crusade, Part 6. After tossing Robin out on his can, Batman is getting closer to Marauder. Amidst all this, the Dark Knight learns he has an ally in, of all people, Mayor Krol! By Doug Moench and Mike Manley, with a cover by Kelley Jones, the guy who also does the art on the *Batman: Dark Joker—The Wild* hardcover, also on sale this month. **$1.50**

Batman: Shadow of the Bat #22

DC COMICS Knightquest: The Search, Part 5. Bruce Wayne and Alfred close in on the terrorist group that kidnapped Shondra, and Robin's father. By Alan Grant and Bret Blevins, with a painted cover by Brian Stelfreeze. **$1.75**

Bloodshot #12

VALIANT It's Bloodshot's day off, and he wants nothing more than to relax and unwind after his past few grueling assignments. Nice idea, but not being a mercenary for a day doesn't mean that trouble isn't looking for him. By series regulars Kevin VanHook, Don Perlin, and John Dixon. **$2.25**

Cable #6

MARVEL Ever wonder how Cable survived after the X-Cutioner's Song? Ever wonder what Cable and Prof. X's first meeting would be like? Ever wonder if Stryfe is coming back? This issue's got all the answers. By Fabian Nicieza and Dwayne Turner. **$2.00**

Catwoman #5

DC COMICS At long last (well, maybe not *that* long), Catwoman (who, by the way, has one of the tightest costumes in comics) returns to Gotham City with hopes of creating a new life for herself. Unfortunately, the first thing she meets up with is a group of...ninja truckers (?!). By Jo Duffy, Jim Balent, and Dick Giordano. **$1.50**

The Children's Crusade #1

DC/VERTIGO The very first Vertigo annual crossover event starts here! In this bookend issue, all the children

MORE PICKS

in an English village mysteriously vanish, only to have Rowland and Payne (the two dead boy-detectives, last seen in *Sandman* #25) find out where they all went. The two discover Free World, an otherworldly haven for abused and unwanted children, and these children have plans to use the most powerful Vertigo children in ways you don't want to know. Written by Neil Gaiman and drawn by Chris Bachalo, this book looks to be the start of a huge Vertigo event. For mature readers. **$3.95**

DAREDEVIL: MAN WITHOUT FEAR #3

MARVEL Daredevil's origin is explored further as Matt Murdock's relationship with Elektra flowers. (Too bad you already know how that one turns out, eh?) Written by that Frank Miller guy, and art by John Romita Jr. and Al Williamson, this one is fantastic all the way around. Read it now, because there's only five issues of these three guys doing DD together. (Life just ain't fair, kiddies.) Plus, this mini-series features the usual exceptional job by longtime DD letterer Joe Rosen and colorist Christie Scheele. **$2.95**

DETECTIVE COMICS #669

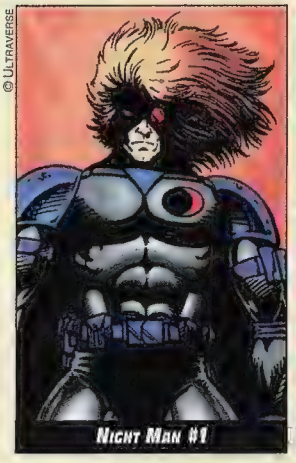
DC COMICS Knightquest: The Crusade, Part 7. Enter the Trigger Twins, who are stealing millions on a speeding subway car beneath Gotham City. Wanna guess what happens when the new Batman gets a hold of 'em? (Hint: two hoods get the crapola kicked out of them.) By Chuck Dixon, Graham Nolan, and Scott Hanna. **$1.50**

ETERNAL WARRIOR #18

VALIANT Gilad is still searching for the 30 pieces of silver that were given to Judas Iscariot, and recently stolen by the minions of Master Darque. Of course, no one thought about the curse that comes with them! By Kevin VanHook, Mark Moretti, Ted Halsted, and Stan Drake. **$2.25**

INCREDIBLE HULK #412

MARVEL When the Bi-Beast gets the hots for She-Hulk (hey, get in line, fella!), it's time for big Cousin Hulk to step in. You can bet that this doesn't mean going to a bar and talking things over like civilized people. This one's by longtime writer Peter David, with art by Paul Pelletier and Cam Smith. David finds this particular issue amusing. "People have been asking for a She-Hulk crossover for quite some time," he says. "This issue has one of the more humorous stories, and keeping in the spirit of *She-Hulk*, I thought I'd reintroduce an equally stupid villain with the Bi-Beast, from the Hulk's rogue's gallery." **$1.25**


© ULTRAVERSE
NIGHT MAN #1

© ULTRAVERSE
PRIME #5

JOHN BYRNE'S NEXT MEN: FAITH #1 (OF 4)

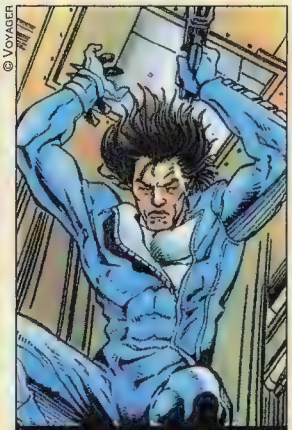
LEGEND/DARK HORSE Not only is this the first Legend book, but beginning with this issue, *JBNM* will now be released as a series of four-issue story arcs! Dr. Trogg and the Blue Dahlia battle in the alleyways of Manhattan. If you want to know how this is possible, being that these two bad apples are Dollar Comic characters, find out here. Also, Tony helps the Next Men break out of prison, and Tommy Kirkland breaks out of the sanitarium! Creator John Byrne says, "*Faith*, as a whole, is about the Next Men learning more about the world. Specifically, Jack converts to Catholicism and gets region." Sounds interesting to us. For mature readers. **$2.50**

JURASSIC PARK: RAPTOR #2 (OF 2)

TOPPS Biosyn has succeeded in cloning five Raptors for themselves, but they escape and go on a rampage! Jeez, does every cloned dinosaur up and escape? You'd think they were a dominant species or something... By the all-star team of Steve Englehart, Michael Golden, and Armando Gil, this one sounds good. **$2.95**

MELTING POT #1 (OF 4)

KITCHEN SINK Welcome to the planet Eden, where the population is made up of the universe's outcasts and scum (hey, kinda like New York city...but bigger). Here, the object is survival, where the world is suppressed by a wicked usurper, who controls all but a land known as The Holy Land, where the people await the coming of Eden's savior. Story by *Teenage Mutant Ninja Turtles* co-creator Kevin Eastman, and art by Eastman and *Lobo* and *Slaine*'s Simon Bisley. For mature readers. **$2.95**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ETERNAL WARRIOR #18

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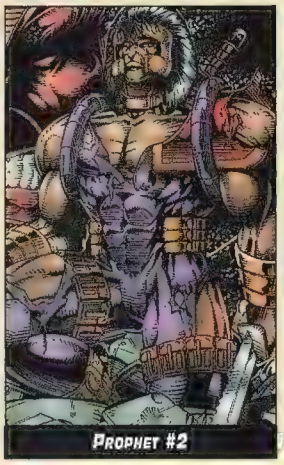
INCREDIBLE HULK #412

MORE PICKS



© Rob Liefeld

© Ultraverse

NEW WARRIORS #42

MARVEL Hey, is Nova dead, or ...wait, this is Marvel. Anyway, the Warriors want to find out, and they team up with Firelord and Air-Walker to get some answers. Catch this consistently good mag with the fine creative team of Fabian Nicieza, Darick Robertson, and Larry Mahlstedt. Nicieza says of this issue, "Old-time Nova fans should be thrilled with this issue. It will bring back Xandar back into the Marvel Universe, and will establish the Xandarian Star Corps, of which Nova will be the protector of Earth. This leads smoothly into the *Nova* #1, out next month." **$1.25**

NIGHT MAN #1

ULTRAVERSE Johnny Domino should be dead, but since he's not (wait...is this Marvel or Ultraverse?), he's become Night Man. How'd this happen? Well, Johnny just happened to find a metal spike stuck in his brain, and, aside from really hurting, he can't sleep, can see in the dark, and can "hear" evil thoughts. Written by veteran Steve Englehart, with art by Darick "that *New Warrior* guy" Robertson and Andrew Pepoy. **$2.50**

PRIME #5

ULTRAVERSE A demon invades a local animation studio, and Prime has to tussle with...the cartoon hero, Maxi-Man?!? Meanwhile, Kevin's father, distraught over discovering that his son is Prime, calls the government to find out if someone can help Kevin. (Geez, doesn't Kevin's dad know by now that the government doesn't really wanna help people, but use them for its own devious purposes?) Written by the impressive team of Gerard Jones and Len Strazewski, with great art by Norm Breyfogle. **$2.50**

PROPHET #2

IMAGE Y'know, those Bloodstrike characters really know how to spoil a party. Right after Prophet and Kirby infiltrate a military complex, Bloodstrike tries to stop 'em from escaping. By the versatile Rob Liefeld and the musclebound Dan Panosian. **$1.95**

THE SANDMAN #56

DC/VERTIGO The World's End storyline concludes as the travelers share one final story in the mysterious tavern. In this issue, the stranded Brant faces the unnerving truth of his reality. Written by award-winning writer Neil Gaiman, Sandman continues to prove that comic books can be good literature if they want to be. Art by Bryan Talbot, Mark Buckingham, and Gary Amaro. Cover by Dave McKean, who hasn't missed a *Sandman* cover yet! For mature readers. **$1.95**

THE SECOND LIFE OF DR. MIRAGE #3

VALIANT The Doc and his wife return home, but what kind of life will be in store for them? He's a ghost and she's...well, beautifully alive. Where's the fun in that, and what will the neighbors think? This one's by the fan favorite team of Bob Layton, Bernard Chang, and Ken Branch. **$2.50**

SHADOWMAN #21

VALIANT Hey, guess what, kids? Not even Valiant knows what's going on in this issue. Hmm, maybe it'll go something like this: "Shadowman fights (blank), but what he doesn't know is that (another blank) might kill him! All this, plus (blank)'s head explodes!" Not bad, eh? By Bob Hall, John Dixon, and Mike Cavallaro. **$2.50**

SLUDGE #1

ULTRAVERSE Hey, who's that cutey-pie with the Jonah Hex eye? It's Sludge, the former cop who was on the mob's payroll. When he decides enough is enough, they leave him for dead in toxic waste and he becomes the fifth Ninja Turtle...or something. By Steve Gerber, Aaron Lopresti, and Gary Martin. Also in this issue is the first installment of Barry Windsor-Smith and Chris Ulm's *Rune*! **$2.50**

SPAWN #17

IMAGE It's Spawn versus the Anti-Spawn (What? Is this like a really late Infinity War crossover?)—to the death! Plus, we find out just who the heck this second Spawn guy is, and what his connection is to the real Spawn. This story is by Grant Morrison, with art by Greg Capullo. **$1.95**

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© Dark Horse

MORE PICKS

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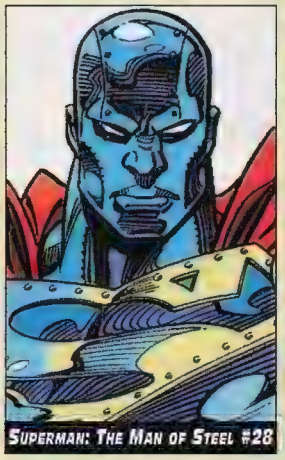
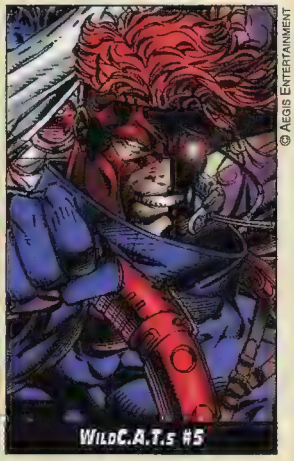


Superman: The Man of Steel #28



WildC.A.T.s #5

© Aegis Entertainment

The Spectre #13

DC COMICS This special Halloween issue has the Spectre challenged with murder on an international scale. There's genocide in the Balkans, and Count Vertigo's on a rampage! This issue is a good starting point for new readers wanting to get into this extremely entertaining series. This one's by the great team of long-time collaborators John Ostrander and Tom Mandrake. The cover, by Mandrake, features another eerie glow-in-the-dark enhancement. **$2.50**

Star Wars: Tales of the Jedi #1 (of 5)

DARK HORSE Before Luke, Han, and Leia were a twinkle in anyone's eye, there was a Republic policed by Jedi Knights. This story takes place 4,000 years before the first *Star Wars* film, and the Dark Side of the Force is just as prevalent. In this issue, meet young Ulic Qel-Droma, a Jedi in training, as he prepares for his first big test. Cover by Dave Dorman! **$2.50**

Superman #84

DC COMICS Once again, Superman is reminded of the grimness of death as the Toyman strikes, kidnapping some of Metropolis' children and killing Cat Grant's son, Adam! (I wouldn't want to be in the Toyman's clown shoes after that happens!) By Dan Jurgens and Brett Breeding. **$1.50**

Superman: The Man of Steel #28

DC COMICS Since his return, Superman has been dying to get in on some action. (Get it? *"Dying"*?...Ahem.) And why are his powers strangely augmented? Starting in this issue is a startling new beginning for one of the pseudo-Supermen. By Louise Simonson, Jon Bogdanove, and Dennis Janke. **$1.50**

Uncanny X-Men #307

MARVEL Bloodties, Part 4 (of 5). Gambit and Storm infiltrate the heart of Genosha, as Exodus makes his move. Also, Crystal, Quicksilver, and Spider-Woman gang up to find Luna. By Scott Lobdell and John Romita, Jr. **$1.25**

Warriors of Plasm #3

DEFIANT The Sedition Agenda, Part 3. The five super-powered humans that have escaped Plasm choose to return in order to save their families and their world from an invasion by the armies of Plasm! All this behind a five-color, day-glo, mirror-gloss cover. By Jim Shooter, David Lapham, and Mike Witherby. **$2.95**

WildC.A.T.s #5

IMAGE Just because the Cabal was defeated in the mini-series doesn't mean that it's down for the count, when the C.A.T.s discover that the Cabal might have a spy in the Cyberdata corporation! By Jim Lee, Brandon Choi, and Scott Williams. **$1.95**

Wolverine #76

MARVEL Battered and beaten after the rumble with Magneto, Wolvie gets into even more trouble when he tries to go home to Canada, only to meet up with a not-too-cooperative Alpha Flight! (And here we thought they were all friends again!) By Larry Hama and Adam Kubert. **$1.75**

X-Factor #97

MARVEL Random tries to find the guy who hired him to do in Lorna, while Havok tries to sort out his romantic problems. (Jeez, if only we had his problems.) Written by new regular writer J.M. DeMatteis. **$1.25**

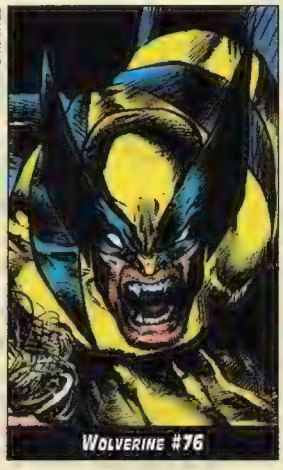
X-Men #27

MARVEL The Beast teams up with Iceman on a hunt for the source of the Legacy virus. Too bad they find Threnody and Mr. Sinister instead. By Nicieza and...well, we don't know who's drawing it yet, but we're sure it's somebody good. **$1.25**

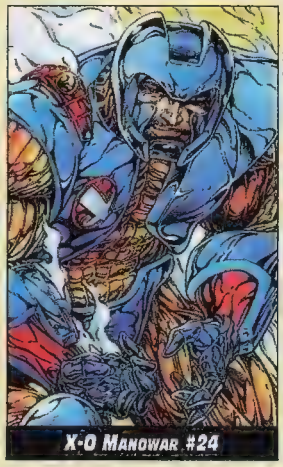
X-O Manowar #24

VALIANT Aric returns (which is kinda funny, since it is his own book), and he and Randy have to have a heart-to-heart talk. They go where everyone goes to have a heart-to-heart—a pool hall, where they talk and beat some heads in. Just your average night with Aric. By Jorge Gonzalez, Paris Karounos, and Tom Ryder. **$2.25**

© Marvel



Wolverine #76



X-O Manowar #24

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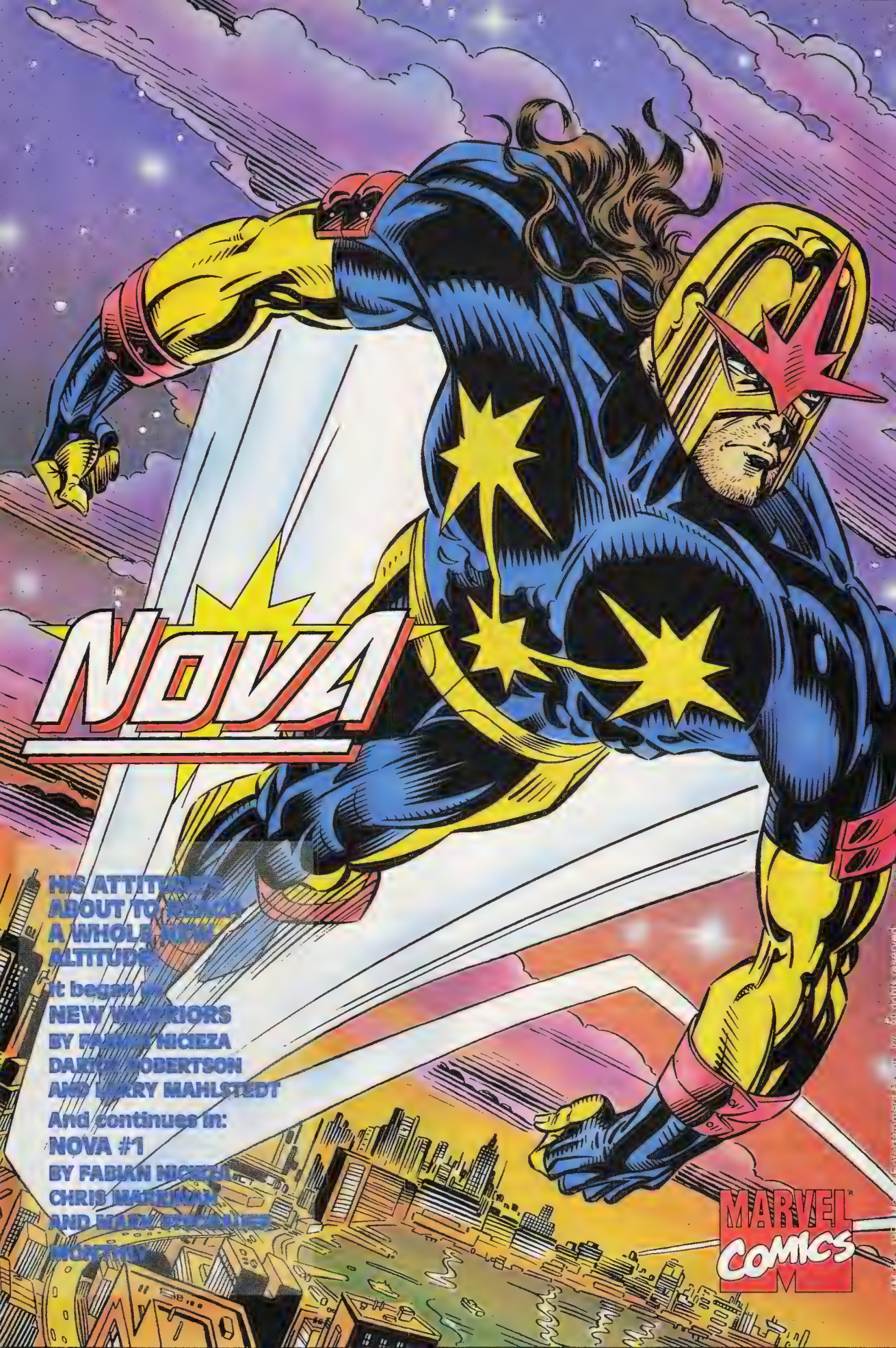
NOVA
HIS ATTITUDE IS ABOUT TO REACH A WHOLE NEW ALTITUDE
It begins in:
NEW WARRIORS
BY FABIAN NICIEZA
DARICK ROBERTSON
AND LARRY MAHLSTEDT
And continues in:
NOVA #1
BY FABIAN NICIEZA
CHRIS MARRINAN
AND MARK BRAGALONE
MONTHLY
MARVEL COMICS

THIS MONTH'S NUMBER ONES!

COMIC BOOK COLLECTORS place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number one issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for October. Happy hunting!

Aquaman: Time & Tide #1
DC Comics $1.50

Batman: Two-Face Strikes Twice #1
DC Comics $4.95

Blackray #1
Galaxinovels $3.95

Blaze #1
Marvel $2.50

Bloodbath #1
DC Comics $3.50

Bloodrush #1
Marvel $2.25

Book of the Dead #1
Marvel $1.75

Children's Crusade #1
DC/Vertigo $3.95

Curse of the Weird #1
Marvel $1.25

Cyberforce #1
Image $1.95

Damien Darke: Trapped in Time #1
Atomeka $3.50

Dark Dominion #1
Defiant $2.50

Dark Shadows: Book 3 #1
Innovation $2.50

Dead Clown #1
Malibu $2.50

Dead in the West #1
Dark Horse $3.95

Death Duty #1
Marvel $2.25

Death Metal vs. Genetix #1
Marvel $2.95

Demolition Man #1
DC Comics $1.75

Dracula vs. Zorro #1
Topps $2.95

Gambit #1
Marvel $2.50

Happy the Clown #1
Caliber $2.95

Harrowers #1
Marvel $2.95

Hellhound #1
Marvel $2.25

Hybrids #1
Continuity $2.50

John Byrne's Next Men: Faith #1
Legend/Dark Horse $2.50

King Arthur & the Knights of Justice #1
Marvel $1.25

Lobo #1
DC Comics $2.95

Melting Pot #1
Kitchen Sink $2.95

Monster Menace #1
Marvel $1.25

Mort the Dead Teenager #1
Marvel $1.75

Night Man #1
Ultraverse $2.50

Perg #1
Lightning $3.50

Pinhead #1
Marvel $2.95

Roidrage #1
Marvel $2.25

Sludge #1
Ultraverse $2.50

Star Wars: Tales of the Jedi #1
Dark Horse $2.50

Team Anarchy
Dagger $2.75

The Shadow: In the Coils of Leviathan #1
Dark Horse $2.95

Timestryke #1
Marvel $2.95

Vanguard #1
Image $1.95

Vortex #1
Dark Horse $2.00

Wireheads #1
Fleetway/Quality $2.95

good & cheap

Good-readin' books you can still pick up cheap!

IRON MAN ™ & © MARVEL ENTERTAINMENT GROUP

Iron Man #215-216

Writer: ***David Michelinie (w/plot assists by Bob Layton)***
Artists: ***M.D. Bright and Bob Layton***
Current Total Value: ***$4***

These two issues mark the dramatic return of David Michelinie and Bob Layton to *Iron Man*, who had crafted the critically-acclaimed alcoholism issues for the comic a few years earlier. Here, joined by M.D. Bright, the two definitely know how to get the reader's attention by having both the Tony Stark Iron Man and the Jim Rhodes Iron Man in the same story.

The story kicks off with the fact that Tony's armor is killing him. Soon afterward, A.I.M. unleashes a deadly virus inside of Stark Enterprises' orbiting space satellite. Both Iron Men go up into the satellite to salvage what they can, but at what price? Major changes happen to major characters, and a few people die in the conflict. Is the person responsible for the satellite's infection Tony's friend? Will Jim Rhodes ever be the same man? Is the satellite salvageable? Does Tony score with the women? Find out in these issues.

The story by Michelinie and Layton lays the foundation for their long return run on the title. This also marks what some consider Iron Man's "glory days", having the definitive art team of Bright and Layton. Ol' Shellhead never looked so good. ☆

THE NEVERENDING BATTLE TO FIND BACK ISSUES ENDS HERE

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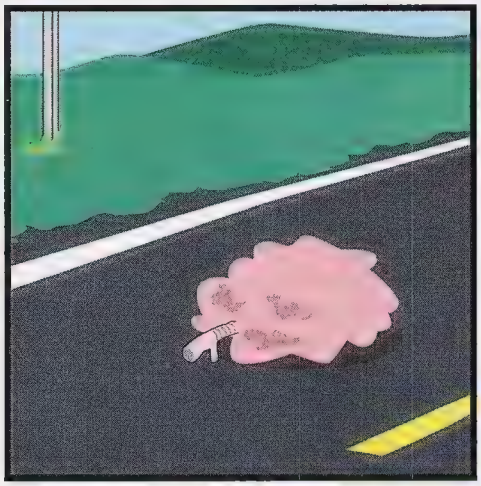
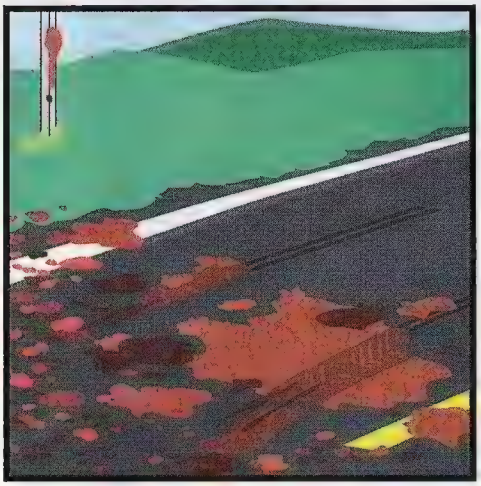
YOUR BRAIN

(IF SOMEONE WERE TO TAKE IT OUT OF YOUR HEAD AND PUT IT ON THE HIGHWAY)



YOUR BRAIN ON DRUGS



WIZARD says no to drugs.

TOP 100 SEPTEMBER - 1993

Here's the list for SEPTEMBER... the countdown of the highest ordered titles as reported by Diamond Comic Distributors, Inc.

1. Wolverine #75
2. Spawn #16
3. X-Men #26
4. Prophet #1
5. X-Men 2099 #1
6. Uncanny X-Men #306
7. Team Youngblood #1
8. Batman #501
9. Venom: The Madness #2
10. Detective Comics #668
11. X-Force #28
12. Plasm #2
13. Robin #1(Direct)
14. Savage Dragon #4
15. Code Name: Stryke Force #2
16. Stormwatch #5
17. Excalibur #71
18. Sabertooth #4
19. Superman #83
20. Gen 13 #2
21. Action Comics #693
22. Images of Shadowhawk #1
23. Avengers #368
24. Adventures of Superman #506
25. Superman: The Man of Steel #27
26. Brigade #5
27. Bloodstrike #6
28. Batman: Shadow of the Bat #20
29. X-Factor #96
30. Union #3
31. Amazing Spider-Man #383
32. Batman: Shadow of the Bat #21
33. Dooms IV #4
34. Shaman's Tears #5
35. Superpatriot #2
36. Cable #5
37. Spider-Man 2099 #13
38. Spider-Man #40
39. Second Life of Doctor Mirage #2
40. Deadpool #4
41. Spider-Man Unlimited #3
42. Vortex-Week Four: Vortex
43. Turok: Dinosaur Hunter #6
44. Spider-Woman #1
45. Superman: Speeding Bullets
46. Vortex-Week Three: King Tiger
47. Vortex-Week One: Division
48. Vortex-Week Two: Hero Zero
49. Blood Shot #11
50. Infinity Crusade #6
51. Eternal Warrior Yearbook #1
52. Justice League Task Force #6
53. Aliens/ Predator: Dead./ Spec. #2
54. Wolverine: Damaging Evidence #2
55. Ren & Stimpy #12
56. X-O Manowar #23
57. Secret Weapons #4
58. Daredevil: Man Without Fear #2
59. Spectacular Spider-Man #206
60. TMNT/Savage Dragon #1
61. Thunderstrike #2
62. Jurassic Park: Raptor #1
63. Catwoman #4
64. Magnus Robot Fighter #31
65. Solar, Man of the Atom #28
66. Eternal Warrior #17
67. Harbinger #24
68. Web of Spider-Man #106
69. Avengers West Coast #100
70. HardCorps #13
71. Batman: Legends of the Dark Knight Annual #3
72. Rai & The Future Force #16
73. Incredible Hulk #411
74. Shadowman #20
75. Archer & Armstrong #17
76. Batman: Legends of the Dark Knight #54
77. Doom 2099 #11
78. Punisher 2099 #10
79. Silver Surfer #86
80. Ghost Rider #43
81. Sandman #55
82. Ghost Rider/Blaze: Spirits of Vengence #16
83. X-Men Adventures #13
84. Leathal Foes of Spider-Man #3
85. Solution #1
86. Firearm #1
87. 1963 #6
88. Trencher #5
89. Fantastic Four #382
90. Aliens: Labyrinth #2
91. Transformers: Generation 2 #1
92. Daredevil #322
93. Robin #1 (Newstand)
94. Star Corps #1
95. New Warriors #41
96. Warlock & The Infinity Watch #22
97. Iron Man #298
98. Thor Corps #3
99. Thor #468
100. Warlock Chronicles #5

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	5 (+3)	18 (+3)	42 (+4)
DC Comics	2 (-1)	10 (-3)	17 (-3)
Image	3 (-0)	14 (-3)	16 (-3)
Valiant	- (-1)	3 (+1)	14 (+2)
Dark Horse	- (-0)	4 (+4)	6 (+2)
Defiant	- (-1)	1 (-0)	1 (-0)
Malibu	- (-0)	- (-1)	2 (-2)
Topps	- (-0)	- (-0)	1 (-0)
Mirage	- (-0)	- (-0)	1 (+1)
Continuity	- (-0)	- (-1)	- (-1)

(+ or - indicates change from last month's listings)

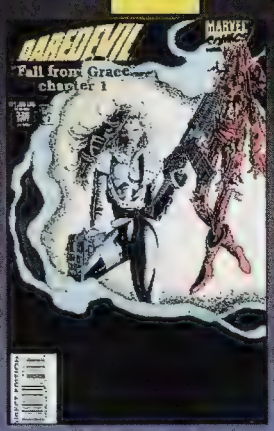
TOP 10 SEPTEMBER 1992

1. Spider-Man: 2099 #1
2. Uncanny X-Men #294
3. X-Men #14
4. X-Force #16
5. Cable #2
6. Supreme #1
7. WildC.A.T.s #3
8. X-Factor #84
9. Spawn #5
10. Ghost Rider #31

TOP 10 OCTOBER- 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

1



© Marvel

Daredevil #320
Artist
Scott McDaniel
Writer
D.G. Chichester

Yikes! A Marvel book in the numero uno spot? We actually have to delve way back to issue #11 to dig up the last time a book from the Big "M" was king of the hill. (That book was *Uncanny X-Men* #201, for all you information freaks out there.) Of all their titles, you ask, why would *Daredevil* be the one to lead Marvel back to *ichiban*? (That's number one in Japanese, for all you linguists out there.) The current "Fall from Grace" storyline in *Daredevil* will culminate in many exciting changes for ol' Hornhead, including an all-new costume. Since this book is highly desirable, disappearing from store shelves on the first day of release, and sports a minuscule print run, those wacky laws of supply and demand have quickly pushed its profile and price into the upper echelon of back-issue buys.

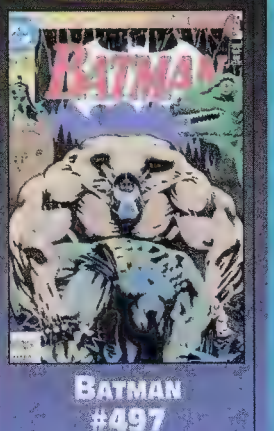
2

© DC Comics

Sword of Azrael #1
Artist
Joe Quesada
Writer
Dennis O'Neil

The entire *Sword of Azrael* four-issue mini-series should actually be considered in the smokin' hot category, but the first appearance of the new Batman, Jean Paul Valley (who also happens to be Azrael, in case any of you bozos missed it), seems to be the one book in the mini-series that shows absolutely no signs of slowing down. The rematch between Batman and Bane is now a part of comics lore, with Bane receiving a large-scale butt-whompin' at the hands of Azbats; it remains to be seen what the DC boys can cook up to hold you little mayhem lovers in a happy frame of mind. If they can continue to keep Azbat's popularity on the rise, expect this book to continue to attract your attention, not to mention your hard-earned cash.

3



© DC Comics

Batman #497
Artist: Jim Aparo
Writer: Doug Moench

This is the issue where Batman's life gets a severe adjustment, thanks to that big bad Bane. Bane let most of the criminal loonies in Arkham Asylum go free, forcing Batman to have to work himself to near-total exhaustion to capture all of the nefarious knuckleheads who were careening about Gotham City creating havoc. This was Bane's insidious plan all along: tiring Batman out so that when the two met, Batman would only be able to fight with the strength of a third-grader. Bane's initial intention was to kill Batman, but when he saw our hero's weakened condition, he decided instead to do a little chiropractic job on Batman. Bane hoisted our hero up, and then down, cracking his spine over his knee and setting the stage for Azbats to replace Bruce Wayne as Batman. Expect a certain someone to exact his vengeance on Bane in Batman #500.

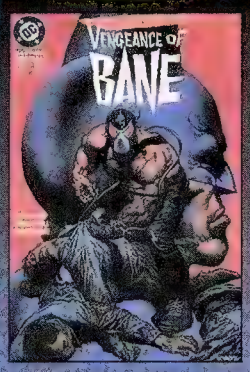
4

© Marvel

Daredevil #319
Artist: Graham Nolan
Writer: Chuck Dixon

Another *Daredevil* book in the Top Ten? Hey, something crazy is certainly going on with our normally less-volatile survey. Usually there's a crop of ten books out there each month that stand head and shoulders above the rest, making this job an easy one. Now, with some books staying hot for a week or two, then slowing down quickly due to the fickle tastes of the buying public, tabulating the terrific ten is akin to a nightmare. Enough bellyaching, back to Daredevil. He's scheduled to get a new costume and undergo many changes (including the return of Elektra?...hmm) at the climax of "Fall from Grace;" this book is the prologue to that storyline. This issue is another one of those fast-evaporating, teensy-print-run gems that seem to spice up the top ten every so often.

5



© DC Comics

Vengenace of Bane #1
Artist: Graham Nolan
Writer: Chuck Dixon

"The man who will finally break the Batman." That's how DC touted the notorious Bane in print ads for this now classic one-shot. Will we see any more of him in the future, after he's become "the man who was broken by the new Batman," in *Batman* #500? Since Bane's popularity has spread like wildfire over the spring and summer, you can bet your booty that we'll be seeing plenty more of this intravenously venomous villain in the near future. Will this book retain its lofty status once the new Batman (with the help of his newfangled battle armor) has proven that Bane is not invincible? The jury is out, but you can bet that if Bane gets hungry for revenge, then that will further fuel the heat of this already blazing book.

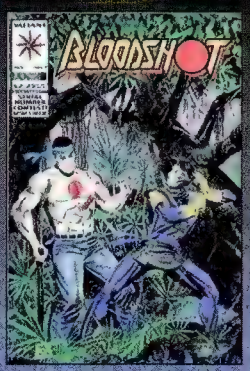
6

© Ultraverse

Prime #2
Artist: Norm Breyfogle
Writer: G. Jones & L. Strazewski

Every issue of *Prime* has what many comics lack these days: a great story. If you can pick up any of the early *Prime* books—which is getting increasingly difficult to do—then do so. Out of all of the Ultraverse titles, *Prime* is definitely the cream of the crop. The story revolves around 12-year-old Kevin Green, who, thanks to someone's tampering with his genetic make-up, has the rather unique ability to grow huge protoplasmic flesh bodies around his natural skin, granting him immense Superman-like powers. The reason why this issue is in the top ten instead of issue #1, his first appearance, is simple. Everybody orders extra #1s, but cut orders of the subsequent issues. In *Prime's* case (and the case of most of the Ultraverse books), that was a major mistake.

7



© Voyager

Bloodshot #7
Artist: Don Perlin
Writer: Kevin Van Hook

How much do you think it hurts to get run through by a sword? Quick healer or not, that would sting like the dickens. Anyway, this book is definitely one hot property. Ninjak's debut was in *Bloodshot* #6, where he appeared out of costume. (No, not naked, mind you, just in regular civilian duds.) Fans are much hipper to this book since the Ninj' is in his working clothes and has a more prominent role here. As for why Ninjak is so hot right now: the first issue of his all-new monthly series hits the stands right now, and the high-action theme of the book combined with the pulse-pounding pencils of Joe "the Super Dave Osbourne of comics" Quesada make this one surefire bet among comics fans.

8

© Voyager

Shadowman #16
Artist: Bob Hall
Writer: Bob Hall

Dr. Mirage, Dr. Mirage, Dr. Mirage. What a great comic book. For those of you who haven't picked up a copy of the good doctor's new series, shame on you. Though the majority of Valiant titles are all good reads, *Dr. Mirage* is one of the cooler ones. It revolves around two parapsychologists (the doc and his wife Carmen) who run afoul of the very unpleasant Master Darque. During the course of the story, the doc gets killed by Darque (hey...Doc Darque, what a cool name!), only to return in a ghost-like form, ready to mix it up with Darque one mo' time. Very cool stuff. And Valiant, being the sneaky little buggers they are, snuck the first appearance of Dr. Mirage into *Shadowman* #16 (which is a cool story in its own right). Presto! Here's a hot book.

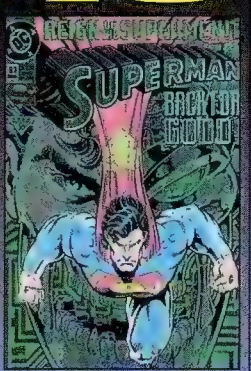
9

© Marvel

Ren & Stimpy #1
Artist: Don Slott
Writer: Mike Kazaleh

Returning to the top ten list after a six month absence, the mighty duo—the emaciated Chihuahua and the bloated cat—Ren and Stimpy prove that good taste isn't everything. Though the cartoon show airing on Nickelodeon is a huge success, with toy, shirt, and poster merchandising galore, the comic book was grossly under-ordered. The day after the book hit the stands, it was gone. Retailers went nuts trying to reorder the book, and very few were to be had. Thus, we once again refer to the rule of *high demand + low supply = hot book worth cash.* The interesting thing to note here is that this and *Superman* #82 are the only comics on the top ten this month that are gimmick books. It appears the gimmick fad that ran rampant this past summer may actually be settling down a bit.

10



© DC Comics

Superman #82
Artist: Dan Jurgens
Writer: Dan Jurgens

Yeah, it's one of those godforsaken gimmicks, but it looks good. What a great comic, and only...Yow!, $3.50! $3.50!?! Geez, somebody at DC musta just bought a yacht. What makes this book so hot is that it's the triumphant return of Superman! Although he spends most of the issue running around in black tights with leg bands and carrying huge cannon-like guns (Superman via Image? Oh, wait...that's Supreme), he's back in his familiar red 'n' blues by the end of the story. This issue, the climax of the "Reign of the Superman" storyline, brought a very dramatic end to a storyline which was nothing short of spectacular. If you're looking for a great knock-down drag 'em down slugfest, look no further. ☆

Wizard Market WATCH

by
Jon Warren

A Message From the Senior Price Guide Editor, Jon Warren

I'm thrilled to be taking over as the Wizard *Senior Price Guide Editor and Market Watch scribe. So now that you know who I am, let me give you some background. I've been active in the comics market since 1976. I was in charge of another comics price guide for ten years, from 1982 to 1992. I've authored price guides in other collectible fields, including* Warren's Movie Poster Price Guide *and* The Official Price Guide to Paperbacks. *So I have lots of experience tracking markets and reporting reliable prices. Each month, I will make sure that you get up-to-date information, backed up with more market research than any other comics price guide.*

You can bank on it.

Enough about me—let's get down to the market:

RECENT (1992-1993)

- DC

Batman and Superman, Superman and Batman. All the retailers we spoke to agreed that "Knightfall" and "Reign of the Superman" remain at the top of the list for DC. William Christensen and Mark Seifert at Comic Cavalcade in Champaign, Ill., summed it up best. "You've got to hand it to DC. Not only are the current issues hot, but they've managed to tie the storyline into virtually all Superman back issues from the past three years, causing them to fly out of the stores as well." Prices for *Superman: Man of Steel* #25 are currently in the $3-$5 range.

Other issues that currently have collectors buzzing: *The Ray*, *Sandman*, and *Death*.

- Marvel

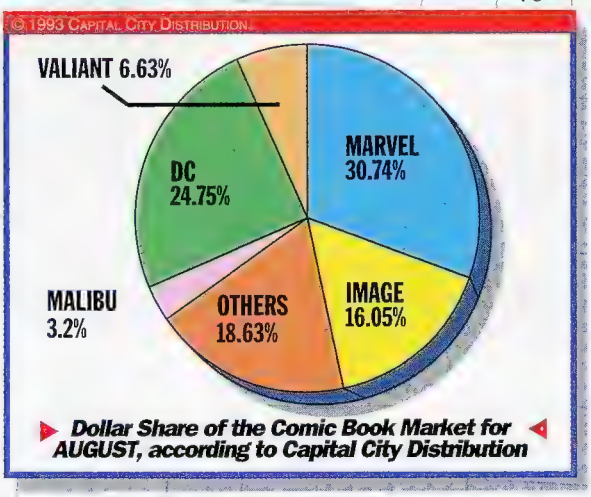
"It may be getting old to us retailers, but special covers (die-cut, foil-embossed, etc.) still sell well," said Rich Conley of Heroes & Fantasies in San Antonio, Texas. At any rate, the gimmick covers are here to stay, and look like a sure-fire way to guarantee a sell-out. But some were fearful that collectors would soon revolt at the high cover prices these enhanced-cover books carry. *Ren & Stimpy* is still a high-demand series, with retailers reporting strong collector demand. Average retail prices are hovering around the $25 mark for issue #1. With a new costume and Frank Miller on the way, collectors would be smart to take a look at *Daredevil*.

- Image

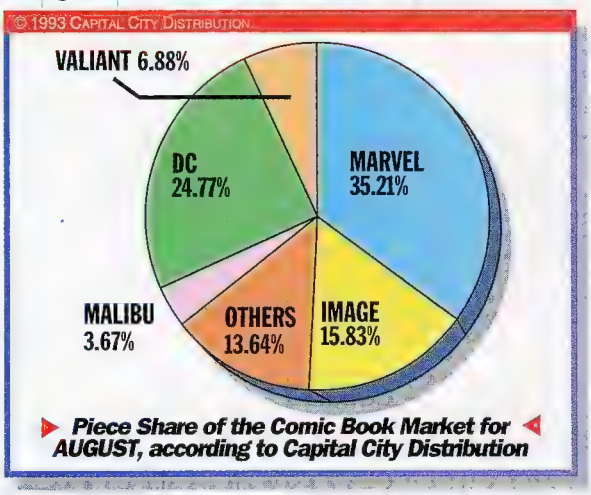
There is reasonably strong demand for the *Image* #0 coupon books, and the first issues of *Spawn*, *Youngblood*, *Savage Dragon*, and *WildC.A.T.s*. Retailers are anxiously awaiting the Spawn Tour '93 and the excitement that will surely result from it.

- Valiant

Demand for Valiant issues, while still strong, has reached a plateau. Most retailers agreed that their Valiant orders have finally caught up with the demand. Keith Contarino of Atlanta reports that *X-O Manowar* #4 and *Harbinger* #4 are his two best-selling pre-Unity Valiants. On the convention scene, we heard from several dealers who reported that bargains abounded at the recent shows, with a few dealers selling some Valiant overstock at 50% off! But Valiant comics weren't the only ones being sold at conventions for bargain prices. It appears that the bargains are a reflection of the convention market (and all that competition in one room), because the same comics that were offered at 1/2 price



Dollar Share of the Comic Book Market for AUGUST, according to Capital City Distribution



Piece Share of the Comic Book Market for AUGUST, according to Capital City Distribution

at the conventions were selling briskly at full retail in comic shops.

- Other Companies

Topps continues to produce hit after hit. Retailers report that *Jurassic Park* and *Dracula* are moving on out. Dark Horse deserves a second look from more collectors, with their consistently high-quality art and stories. Harris is looking good with the success of *Vampirella* and *Cain*. For Defiant, *Warriors of Plasm* reportedly sold respectably at comics shops across the country. The jury is still out on Malibu's Ultraverse, but we're expecting their advertising campaigns to fire up reader interest.

MODERN AGE (1970-1990)

Key first issues and first appearances from the Big Two are leading the way in this segment of the market. Especially hot are *Incredible Hulk* #181 and *Swamp Thing* #1 from the '70s, and Venom appearances and *Sandman* issues from the '80s and '90s.

- DC

Everyone knows about the heat from the recent *Sandman* series, but what about the first *Sandman* series? *The Sandman* was a six-issue series published by DC in 1974-1975. It featured Jack "The King" Kirby art, and was the first time that the Sandman was featured in his very own title. Since the Sandman has been around since his first appearance in *Adventure Comics* in 1940, the debut of his own series should have been a historical item that collectors would scramble for. Yet the first issue can still be bought for a fraction of what the current series brings. Here's your "*Wizard* Sleeper Of The Month."

- Marvel

Star Wars is at the top of more and more collectors' want lists. Rumors about the upcoming movie are flying high. Prices may be "forced" upward in the near future. Many Marvel collectors would say that the single most important event of the 1970s was the first appearance (we don't count the cameo) of Wolverine in *Incredible Hulk* #181. Could be, but our vote goes to *X-Men* #94 and *Giant-Size X-Men* #1, which co-launched the X-Craze that still continues to this day. The true first appearance is in *Giant-Size* #1, with the new team taking over the mutant chores from the old gang starting in #94. Near Mint examples of #94 are really hard to find, and most of the dealers we polled reported having waiting lists for high grade copies.

- Other

TV and movie tie-in comics, especially those with photo covers, are eagerly sought by collectors. Titles like *Dark Shadows* and *Star Trek* are among the most desirable. But *Teen-Age Mutant Ninja Turtles* issues are still in hibernation. We think they will come back, though, since *TMNT* was the '80s equivalent of Walt Disney's successful marketing of Mickey Mouse back in the 1930s. We are continuing to monitor the *Cerebus* rumblings that we have been hearing of late. Could it be that the aardvark is making a comeback?

SILVER AGE (1955-1970)

Many of the retailers we polled complained about the lack of demand for VG (Very Good) condition copies of most Silver Age books, although all were reporting strong sales and strong demand for the higher-grade issues. While the key books are snapped up in almost any condition, the other issues sell slowly in lower grades

WIZARD'S TOP TEN HOTTEST ARTISTS

1 **Todd McFarlane**
upcoming: *Spawn/Batman*

2 **Jim Lee**
WildC.A.T.s

Photo: J. Schuyler
3 **Joe Quesada**
Ninjak

Photo: Al Ortega
4 **Marc Silvestri**
Cyberforce

5 **Bart Sears**
upcoming: *Violator*

6 **Erik Larsen**
Savage Dragon

Photo: J. Schuyler
7 **Sam Kieth**
The Maxx

8 **Greg Capullo**
Spawn

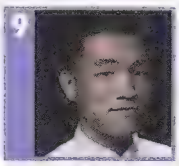


Photo: J. Schuyler
9 **Bernard Chang**
Dr. Mirage

10 **Dave Lapham**
Warriors of Plasm

WIZARD'S TOP TEN HOTTEST WRITERS

Photo: Al Ortega
1 **Neil Gaiman**
Sandman

2 **Peter David**
Hulk, Spider-Man 2099, Sachs and Violens, Aquaman

Photo: Lynn Varley
3 **Frank Miller**
Daredevil: Man Without Fear

Photo: Mitch Jenkins
4 **Alan Moore**
1963

5 **John Byrne**
John Byrne's Next Men

Photo: Al Ortega
6 **Jim Shooter**
Warriors of Plasm

7 **Fabian Nicieza**
X-Force, New Warriors, Nomad, Night Thrasher, X-Men

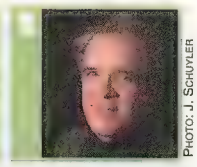


Photo: J. Schuyler
8 **John Ostrander**
The Spectre, Magnus: Robot Fighter

Photo: Liberty Studios
9 **Mike Grell**
Shaman's Tears

10 **Bob Layton**
Dr. Mirage

Wizard's Top Ten Hottest Artists and Writers lists are compiled through a nation wide dealer survey.

at current price levels. The problem seems to be that as prices for NM (Near Mint) copies continue to escalate (and rightly so), the lower grades are dragged up in price due to the traditional percentages used to calculate their price. It's time to address the price spread problem. The "30% rule" for VG doesn't work anymore. Here at *Wizard* Price Guide headquarters, we are studying the problem, and will be working with retailers and collectors to come up with a solution.

- DC

Showcase and *Brave And The Bold* are still the top two titles for collectors of DC Silver Age. There seems to be a special fascination with *Showcase* appearances. The first appearance of The Flash in issue #4, the first Challengers Of The Unknown in #6, the first appearance of the Green Lantern in #22, and the first appearance of The Atom in #34 are a few of the most important keys in this series. Prices on virtually the whole run are moving up as collectors snap up the meager supply, thus forcing dealers to pay higher and higher prices to restock. The same thing holds true for *Brave And The Bold.* The key issues are snapped up by collectors, especially in high grade condition.

- Marvel

Key Marvel Silver Age books like *Amazing Fantasy* #15, *Amazing Spider-Man* #1, *Incredible Hulk* #1, *Fantastic Four* #1, 5, and 48, *X-Men* #1, and *Avengers* #1 and #4 are tops on the lists of most collectors, with condition not a factor. "Key Silver Age will sell in almost any condition. I never have a fair-to-good copy of *X-Men* #1, *Amazing Spider-Man* #1, or *Incredible Hulk* #1 for more than a few weeks or even days," says Tim Cottrill of The Bookery in Dayton, Ohio. It's true. Key Silver Age books continue to at the top of collector's lists. And a trend seems to be developing—one that retailers are glad to see—away from "Mintitis." As collectors come to realize how ridiculously rare these important classic issues are in Very Fine or better condition, they seem to settle into the notion that owning a copy in any condition is better than not owning one at all.

ATTENTION DEALERS

Our price guide database has been revamped to significantly expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of our new, participants-only newsletter, *Entertainment Retailing.* This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. Each month, you'll find pricing info to be featured in the next issue of *Wizard*, and up-to-date industry news, plus profiles of successful retailers. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

GOLDEN AGE

- DC

DC was one of the very first publishers of comic books, way back in the mid 1930s. They have the distinction of being the first publisher of a superhero comic, *Action Comics* #1, which introduced Superman in June, 1938.

Many of DC's best characters saw their debut in the 1930s and '40s. *Action Comics*, *Superman*, *Detective Comics*, *Batman*, *All-Flash*, *Flash*, *All-Star*, *More Fun*, *Wonder Woman*, *World's Finest*, and so on, all began during the Golden Age. During this time, DC was one of the most prolific publishers of comics, and established a dominance in the field that lasted for many years. Today, collectors are eager to find any of these early gems, and sometimes it seems as if price is no object.

With prices for first issues of *Action*, *Superman*, *Batman*, and *Detective* out of reach of all but the wealthy (a copy of *Action* #1 has sold for as much as $75,000), many collectors are settling for just one issue from each series. Condition is usually not as important as it is for Modern Age collectors.

Retailer Sales Reports: *Action* #39 (F [fine]) $180, #37 (F-) $200, *More Fun* #97 (F) $200, *Superman* #7 (F+) $650, #45 (VF [very fine]) $300.

- Marvel (Timely)

Before Marvel was called Marvel, it was called Timely Publications. So when we refer to Marvel as Timely, we are talking about the early Golden Age issues, before Marvel changed its name. Marvel began publishing comics in 1938 with *Marvel Comics* #1. Throughout the 1930s and 1940s, Timely published numerous titles in various genres. In the late 1940s, Timely changed its logo to "A Marvel Comic," then in the 1950s, they changed it again to "Atlas Comics." Finally, with the introduction of their new line of superheroes in the 1960s, they settled on the name "Marvel Comics." Timely's top titles were *Marvel Mystery* and *Captain America*. Other great Timely titles to look for are *Human Torch*, *Sub-Mariner*, *All America*, *Red Raven*, and *Daring Mystery*.

Many of the retailers we polled did not have a stock of Golden Age comics. But those that did, including Stephen Fishler of Metropolis, Tim Cottrill of The Bookery, and Rob Rogovin of Four Color Collectibles, all agreed that Timely's were among the hottest Golden Age issues. The king of the early Marvels is *Captain America Comics.* No, not the 1968 series that began with issue #100; the original Captain America first appeared in *Captain America Comics* #1. In total, there were 78 issues dated from March, 1941 (#1) to September, 1954 (#78). The demand for these early issues has grown to gargantuan proportions. At present, a first issue of *Captain America Comics* can fetch thousands of dollars depending on its condition. Key issues of other Timely titles are in strong demand in any grade. *Marvel Comics* #1, the very first Marvel comic, is worth thousands of dollars today. But collectors can own an issue from this series for about the cost of *Harbinger* #1. With issue #2, the title was changed to *Marvel Mystery*, and later issues can be bought for $100-$200 in lower grades, and $500-$600 in top condition. But hurry, these classic books are snapped up by serious collectors almost as quickly as they are offered.

Retailer Sales Reports: *All Select* #1 (F-) $640, *Captain America* #23 (VF-) $480, #32 (VF-NM [near mint]) $660, #35 (F-VF) $320, *Human Torch* #8 (F-VF) $575, *Marvel Mystery* #39 (F-VF) $280, #47 (F) $200.

- Other Companies

Marvel and DC were by no means the only companies publishing comic books during the Golden Age. One prolific company was Fawcett Publications, which published *Captain Marvel Adventures,* as well as numerous other titles during the 1930s and 1940s. Issues of *Captain Marvel Adventures* are top sellers for retailers specializing in Golden Age. ☆

Jon Warren would like to thank William A. Christensen and Mark Seifert for doing a superb job writing the Market Watch between issues # 23-#26, and appreciates their ongoing support in continuing to take part in Market Watch research.

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ERIK LARSEN
Creator of **Savage Dragon**

DAVE LAPHAM
Penciller on **Warriors of PLASM**
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Free Gift from Defiant!

All attendees of **COMICFEST '93** will recieve a **FREE** copy of **DEFIANT GENESIS**, a special preview of Defiant's exciting plans for the future! Get your first look at
DARK DOMINION ™ **WAR DANCER** ™
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The first **10,000** people to purchase **4-day passes** for **COMICFEST '93** will also recieve a Special **LIMITED EDITION** of this preview complete with special **DEFIANT** trading cards!
*This book will not be available **ANYWHERE ELSE!***
*Act **Now** to get yours!*

The International Museum of Cartoon Art will display a selection of the finest of comics, newspaper strip and animation art. Museum chairman **Mort Walker** (creator of Beetle Bailey) invite you to see this preview of the collection from the museum's new facility in Boca Raton, Florida!

Come Meet **Al Simmons** (**SPAWN** himself)
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ADMISSION

	One-Day Pass	Four-Day Pass	
Adult	$10	$35 in advance	$10 at door
Under 12	$6	$22 in advance	$24 at door

Children under 6 **FREE** with adult admission

SHOW HOURS

Friday, October 8	2 PM - 8 PM
Saturday, October 9	10 AM - 6 PM
Sunday, October 10	10 AM - 5 PM
Monday, October 11	10 AM - 5 PM

For more information contact....
COMICFEST '93
614 Corporate Way, Valley Cottage, NY 10989,
(800) 233-7893 (914) 268-6392 (FAX)

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October 1-November 15

SHOWS & CONVENTIONS

Wizard is not responsible for false or lost show information. Patrons of shows should telephone prior to attending to verify information.

ALABAMA

OCT 10, BIRMINGHAM, Comics & Cards Show, Holiday Inn Airport, T:30 A:$1, 10am-4pm, 205-854-5791
OCT 16, HUNTSVILLE, Card & Comic Show, Jaycee Community Bldg, Old Airport, T:60 A:$1.50, 9am-4pm, 205-881-6222
NOV 6, HUNTSVILLE, Card & Comic Show, Jaycee Community Bldg, Old Airport, T:60 A:$1.50, 9am-4pm, 205-881-6222

ARKANSAS

OCT 15-17, JONESBORO, Free Mall Show, Indian Mall, T:40 A:Free, Fri-Sat:10am-9pm, Sun:11am-5:30pm, 316-421-8822
OCT 22-23, SPRINGDALE, Comic & Card Show, Parson Rodeo Gounds, Emma & Hwy 264, T:40 A:$1, Fri:5pm-9pm, Sat:9am-5pm, 501-846-2279

CALIFORNIA

OCT 1-3, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
OCT 2, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
OCT 2-3, RIVERSIDE, Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
OCT 2-3, ONTARIO, Comic & Card Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424
OCT 3, SAN MATEO, Comic Convention, San Mateo County Expo Ctr., (Fairgrounds) Delware at 25th T:50 A:$4,10am-4pm, 510-222-8663
OCT 3, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
OCT 3, STOCKTON, Baseball & Comic Show, Stockton Inn, Hwy 99 & Waterloo Rd., T:36 A:$2, 10am-4pm, 209-948-0976
OCT 3, CONCORD, Card & Comic Show, Sheraton, 45 John Glenn Dr., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
OCT 4, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
OCT 6, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909—594-7492
OCT 6, RIVERSIDE, The Main Event, 12321 Sampson Ave, T:40 A:Free, 5pm-10pm, 909-780-4555
OCT 7, ONTARIO, Cards & Comic Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 5pm-9:30pm, 909-930-1424
OCT 8-10, SAN JOSE, Comic & Card Show, Meridian Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
OCT 9, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
OCT 9, LODI, Comic & Sportscard Show, Lodi Grape Festival Grounds, 413 Lockeford St., T:25 A:$1.50, 10am-4pm, 209-368-7345
OCT 9-10, ONTARIO, Comic & Card Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424
OCT 9-10, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
OCT 10, SAN JOSE, Card & Comic Show, LeBaron Hotel, 1350 N.First St., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
OCT 10, PALMDALE, DMD Comic & Card Show, Holiday Inn, 38630 Fifth St., T:30 A:Free, 10am-5pm, 805-723-6892
OCT 13, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
OCT 13, RIVERSIDE, The Main Event, 12321 Sampson Ave, T:40 A:Free, 5pm-10pm, 909-780-4555
OCT 14, ONTARIO, Cards & Comic Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 5pm-9:30pm, 909-930-1424
OCT 16, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission George Place, T:40 A:$1.50, 10am-3pm, 619-281-0056
OCT 16, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
OCT 16, SAN LUIS OBISPO, Card & Comic Show, Cal Poly Unv. Union #220, Grand & Perimeter Rd., T:25 A:Free, 10am-5pm, 805-547-1741
OCT 16-17, ONTARIO, Comic & Card Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424
OCT 16-17, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
OCT 17, OAKLAND, Art & Comic Show, Oakland Convention Ctr., Broadway at 10th, A:$3.50, 10am-5pm, 916-648-0572
OCT 17, MISSION HILLS, Comic Book Convention, Convention Ctr, 10621 Sepulveda Blvd., T:45 A:$2, 818-508-5418
OCT 17, SAN JOSE, Card & Comic Show, LeBaron Hotel, 1350 N. First St., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
OCT 18, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T: 24 A:$1, 5pm-9pm, 209-292-2890
OCT 20, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
OCT 20, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 5pm-10pm, 909-780-4555
OCT 21, ONTARIO, Cards & Comic Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 5pm-9:30pm, 909-930-1424
OCT 23, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
OCT 23, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
OCT 23-24, ONTARIO, Comic & Card Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424
OCT 23-24, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
OCT 23, VAN NUYS, Sportscard & Comic Show, Airtel Plaza Hotel, 16201 Sherman Way, T:60 A:$2, 9am-3pm, 619-630-3044
OCT 24, MODESTO, Baseball & Comic Show, Palm Plaza in McHenry Village, 1700 McHenry Ave., T:24 A:$2, 10am-4pm, 209-948-0976
OCT 24, SACRAMENTO, Card & Comic Show, Hilton, 2200 Harvard St., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
OCT 26, SHERMAN OAKS, Sportscard & Comic Show, Radisson Hotel, 15433 Ventura Blvd., T:25 A:$1, 5pm-9:30pm, 619-630-3044
OCT 27, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
OCT 27, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 5pm-10pm, 909-780-4555
OCT 28, ONTARIO, Cards & Comic Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 5pm-9:30pm, 909-930-1424
OCT 30, SAN LUIS OBISPO, Card & Comic Show, Cal Poly Unv. Union #220, Grand & Perimeter Rd., T:25 A:Free, 10am-5pm, 805-547-1741
OCT 30, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
OCT 30, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission George Place, T:40 A:$1.50, 10am-3pm, 619-281-0056
OCT 30-31, ONTARIO, Comic & Card Show, Sportscard Emporium, 1909 S. Vineyard Ave., T:50 A:Free, 10am-5pm, 909-930-1424
OCT 30-31, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
OCT 31, GLENDALE, Comic, Sports & Collectible Show, Glendale Civic Aud., 1401 N. Verdugo Rd., T:60 A:$2.50, 10am-4pm, 818-842-1861
OCT 31, PLEASANTON/DUBLIN, Card & Comic Show, Holiday Inn, 11950 Dublin Canyon Rd., T:26 A:$2, 9:30am-4:30pm, 510-682-0517
NOV 1, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
NOV 3, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
NOV 3, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 5pm-10pm, 909-780-4555
NOV 6, LODI, Comic & Sportscard Show, Lodi Grape Festival Grounds, 413 Lockeford St., T:25 A:$1.50, 10am-4pm, 209-368-7345
NOV 6, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 909-594-7492
NOV 6, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
NOV 7, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
NOV 7, STOCKTON, Baseball & Comic Show, Stockton Inn, Hwy 99 & Waterloo Rd., T:36 A:$2, 10am-4pm, 209-948-0976
NOV 7, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission George Place, T:40 A:$1.50, 10am-3pm, 619-281-0056
NOV 10, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 909-594-7492
NOV 10, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 5pm-10pm, 909-780-4555
NOV 13, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
NOV 13, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
NOV 13-14, WALNUT, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr., T:200 A:Free, 10am-5pm, 909-594-7492
NOV 14, RIVERSIDE, The Main Event, 12321 Sampson Ave., T:40 A:Free, 10am-5pm, 909-780-4555
NOV 15, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890

COLORADO

OCT 3, DENVER, Reality Conventions, Holiday Inn Airport, I-70 Exit 278, A:$3, 10am-4pm, 301-791-8159

CONNECTICUT

OCT 3, STRATFORD, Card & Comic Show, Ramada Inn, T:55 A:$3, 9:30am-4pm, 203-377-9567
OCT 10, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
OCT 23, WATERBURY, Card & Comic Show, SSPP School Gym, Beechen Ave., T:50 A:$1, 9:30am-3:30pm, 203-755-4190
OCT 24, WALLINGFORD, Baseball & Comic Show, Still-

wood Inn, 1074 S. Colony Rd., T:58 A:$.99, 9:30am-3:30pm, 203-874-3545
OCT 31, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
NOV 14, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545

DELAWARE

OCT 24, GREATER WILMINGTON, Serendipity, Ramada Inn, Chadds Ford, Rtes 1 & 202, A:$3, 11am-4:30pm, 410-398-6685

FLORIDA

OCT 2, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, I-275 at 820 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
OCT 2-3, FT. LAUDERDALE, Sports & Comic Collectibles, Coral Ridge Mall, 3200 N. Federal Hwy., T:50 A:Free, Sat:10am-7pm, Sun:11am-5pm, 305-386-4099
OCT 2-3, PT.CHARLOTTE, Card & Comic Show, Town Ctr. Mall, 1441 Tamiami Tr., T:75+ A:Free, Sat:10am-9pm, Sun:Noon-5:30pm, 813-574-7731
OCT 3, ORLANDO, Reality Conventions, Holiday Inn Airport, Rt 436 & Beeline Expressway, A:$3, 10am-4pm, 301-791-8159
OCT 9-10, ORLANDO, Sportscard & Comic Show, Central FL. Fairgrounds, Bldg A, 4603 W. Colonial Dr., T:60 A:Free, 10am-5pm, 813-297-5432
OCT 9-10, NAPLES, Card & Comic Show, Coastland Ctr Mall, 1900 N. Tamiami Trail, T:75+ A:Free, Sat:10am-9pm, Sun:Noon-5pm, 813-574-7731
OCT 10, JACKSONVILLE, Jubilee Comic Convention, Holiday Inn, 9150 Bay Meadows Rd., Exit 100 off I-95, A:$4, 10am-4pm, 301-292-4587
OCT 10, MIAMI, Reality Conventions, Holiday Inn Coral Gables, 2051 LeJeune Rd., A:$3, 10am-4pm, 301-791-8159
OCT 16, JACKSONVILLE, Reality Conventions, Holiday Inn Airport, I-95 at Airport Rd., A:$3, 10am-4pm, 301-791-8159
OCT 16-17, FT.PIERCE, Card & Comic Show, Orange Blossom Mall, 4300 Okeechobee Rd., T:35 A:Free, Sat:10am-9pm, Sun:11am-5:30pm, 305-386-4099
OCT 16-17, JENSEN BEACH, Sportscard & Comic Show, Treasure Coast Square Mall, T:60 A:Free, Sat:10am-9pm, Sun:Noon-5pm, 407-287-8292
OCT 16-17, ORLANDO, Comic & Science Fiction Show, Winter Park Mall, 100 N. Orlando Ave., T:50 A:Free, Sat:10am-9pm, Sun:11am-6pm, 407-469-3759
OCT 16-17, N. MIAMI BEACH, Comic & Sportscard Show, 163 Rd. St. Mall, 1421 N.E. 163rd St., T:35+ A:Free, Sat:10am-7pm, Sun:11am-5:30pm, 305-386-4099
OCT 16-17, LAKELAND, Sportscard & Comic Show, Lakeland Mall, 1108 E. Memorial Blvd., T:50 A:50, 10am-5pm, 813-297-5432
OCT 17, PUNTA GORDA, Card & Comic Show, Memorial Aud. & Civic Ctr., 75 Taylor St., T:35 A:Free, 9am-5pm, 813-574-7731
OCT 22-24, CRYSTAL RIVER, Comic, Coin & Stamp Show, Crystal River Mall, U.S. Highway 98, T:50 A:Free, 10am-9pm, 904-422-0613
OCT 23-24, ORLANDO, Sportscard & Comic Show, Church St Station, 129 W. Church St., T:25 A:Free, Sat:11am-9pm, Sun:11am-6pm, 407-469-3759
OCT 24, MIAMI, Miami Comic Book Convention, Miami Int'l Airport, N.W. South River Dr., A:$3, 908-788-6845
OCT 24, CAPE CORAL, Card & Comic Show, Yacht & Racquet Club, 5819 Driftwood Dr., T:50 A:Free, 9am-5pm, 813-772-0254

GEORGIA

OCT 1-3, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat:10am-7pm, Sun 11am-6pm, 404-923-5557
OCT 3, ATLANTA, Great Eastern Conventions, Radisson Hotel, Courtland & Int'l Blvd., A:$3.25, 10am-4pm, 908-788-6845
OCT 8-10, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
OCT 9, SAVANHAH, Jubilee Comic Convention, Ramada Inn, Exit 18, Govenor Trevlin Dr., A:$4, 10am-4pm, 301-292-4587
OCT 15-17, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
OCT 17, ATLANTA, Reality Conventions, Holiday Inn Buckhead, 3340 Peachtree Rd. NE, A:$3, 10am-4pm, 301-791-7159
OCT 22-24, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
OCT 29-31, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri: 4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
NOV 5-7, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri: 4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
NOV 6-7, ATLANTA, Legends Collector's Show, Ramada Inn, 1419 Virginia Ave., T:20 A:$2, Sat-Sun:10am-6pm, 706-234-8210
NOV 12-14, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
NOV 13-14, GAINESVILLE, Legends Collector's Show, Lakeshore Mall, Washington St., T:40 A:Free, Sat:10am-9pm, Sun:Noon-6pm, 706-234-8210

ILLINOIS

OCT 2, GLEN ELLYN, Comic, Card & Sportscard Show, Holiday Inn, 1250 Roosevelt Rd., T:33 A:Free, 9am-2:30pm, 708-960-4700
OCT 8-10, ST.CHARLES, Sportscard & Comic Show, Charlestowne Mall, 3800 E. Main St., T:130 A:Free, Fri:10am-9pm, Sat:10am-6pm, Sun:11am-5pm, 708-888-1891
OCT 9, ALSIP, Alsip Park District Comic Show, Apollo Rec Ctr, 125th & Kostner, T:35 A:$1, 9am-3pm, 708-389-1003
OCT 16, WILLOWBROOK, Comic, Cards, Sportscard Show, Holiday Inn, 7800 Kingery Hwy., T:45 A:Free, 9am-2:30pm, 708-960-4700
OCT 16, ROSEMONT, Sportsnews, Card & Comic Show, Horizon Skyline Rm., 6920 N. Mannheim, T:150 A:$2, 9:30am-4pm, 708-980-1975
OCT 17, SKOKIE, Niles Comic & Card Show, Holiday Inn, 5300 W. Towhy Ave., T:40 A:$1, 10am-3pm, 708-518-8177
OCT 17, BERWYN, Comic, Card & Sportscard Show, Sokol Berwyn, 6445 W. 27th Place, T:32 A:Free, 9:30am-2:30pm, 708-960-4700
OCT 17, OAKBROOK, Sportsnews, Card & Comic Show, Marriott Hotel, 1401 W. 22nd St., T:80 A:$1, 708-980-1975
OCT 23, ROSEMONT, Sportsnews, Card & Comic Show, Horizon Skyline Rm., 6920 N. Mannheim., T:150 A:$2, 9:30am-4pm, 708-980-1975
OCT 23, HILLSIDE, Cards, Comics & Sportscard Show, Holiday Inn, 44-00 Frontage Rd., T:72 A:$1, 9:00am-3pm, 708-960-4700
OCT 24, OAKBROOK, Sportsnews, Card & Comic Show, Marriott Hotel, 1401 W. 22nd St., T:80 A:$1, 708-980-1975
OCT 24, MOLINE, Sports Card & Comic Show, Highland Park Bowl, 23rd Ave., T:20 A:$1, 9am-3pm, 309-786-8097
OCT 24, CHICAGO, Comic Book Convention, Hyatt Regency Woodfield, 1800 E. Golf Rd. off Rt. 53N, A:$3.25, 10am-4pm, 908-788-6845
OCT 30, WILLOWBROOK, Comic, Card & Sportscard Show, Holiday Inn, 7800 Kingery Hwy., T:45 A:Free, 9am-2:30pm, 708-960-4700
NOV 7, N. CHICAGO, Comics & Card Show, N. Chicago Inn, 2315 Greenbay Rd., T:30 A:$1, 10am-3pm, 708-336-9963
NOV 14, SKOKIE, Niles Comic & Card Show, Holiday Inn, 5300 W. Towhy Ave., T:40 A:$1, 10am-3pm, 708-518-8177

INDIANA

OCT 3, INDIANAPOLIS, Reality Conventions, Quality Inn, E. 3525 N. Shadeland Ave., A:$3, 10am-4pm, 301-791-8159
OCT 10, HAMMOND, Card & Comic Show, The Hammond Civic Center, 5825 Sohl Ave., T:100 A:$2, 10am-4pm, 219-931-8627
OCT 10, LOGANSPORT, Card, Comic & Toy Show, Holiday Inn, US 24, T:30 A:Free, 10am-5pm, 317-472-7921
OCT 23, HAMMOND, Card & Comic Show, The Hammond F.O.P. #51, 7527 Kennedy Ave., T:28 A:$1, 9:30am-2:30pm, 219-865-1563
NOV 13, INDIANAPOLIS, Jubilee Conventions, Holiday Inn (East), 6990 East 21st Street., A:$4, 10am-4pm, 301-292-4587
NOV 14, FT.WAYNE, Jubilee Conventions, Holiday Inn, Exit 109A, A:$4, 10am-4pm, 301-292-4587

IOWA

OCT 16, BETTENDORF, Sportscard & Comic Show, Holiday Inn, 909 Middle Rd., T:25 A:$1, 9am-3pm, 309-786-8097

KENTUCKY

OCT 9, BOWLING GREEN, Cards & Comics & Collectible Show, Greenwood Executive Inn, I-65 Exit 22, T:40 A:Free, 9am-4:30pm, 502-842-6492
OCT 24, LEXINGTON, Reality Conventions, Ramada Inn, I-75 Exit 115, A:$3, 10am-4pm, 301-791-8159
OCT 30, LOUISVILLE, Reality Conventions, Hurstbourne Hotel, 9700 Bluegrass Pkwy., A:$3, 10am-4pm, 301-791-8159

LOUISIANA

NOV 14, METARIE, New Orleans Comic Show, Howard Johnson, 2261 N. Causeway Blvd., A:$2, 10am-4pm, 215-966-0199

MARYLAND

OCT 10, BALTIMORE, Jubilee Comic Convention, Days Hotel, I-83 Exit 17 Timonium, A:$4, 10am-4pm, 301-292-4587
OCT 24, BALTIMORE, Reality Conventions, Sheraton, Elm Rd at BWI Airport, A:$3, 10am-4pm, 301-791-8159

MASSACHUSETTS

OCT 1-3, CHICUPEE, Card & Comic Show, Farifield Mall, Exit 5 Mass Pike & Rt 33, A:Free, 617-289-8662
OCT 7-10, CANTON, Card & Comic Show, Canton Village Mall, 95 Washington St., A:Free, 617-289-8662
OCT 17, BOSTON, Reality Conventions, Holiday Inn Somerville, 30 Washington St., A:$3, 10am-4pm, 301-791-8159
OCT 17, HANOVER, Comic & Sportscard Show, Elk's Lodge, Rt 53, T:40 A:$1, 9:30am-3:30pm, 617-447-2505
OCT 21-24, CHELMSFORD, Card & Comic Show, Chelmsford Mall, Rte 1107 Route 3, A:Free, 617-289-8662
OCT 21-24, WATERTOWN, Comic & Card Show, Watertown Mall, 550 Arsenal St., A:Free, Mall Hours, 617-289-8662
OCT 24, PEMBROKE, Card Show, Knights of Columbus Council 6267, Rt 139, T:60 A:Free, 10am-3:30pm, 617-826-3217
OCT 28-31, WATERTOWN, Card & Comic Show, Watertown Mall, 550 Arsenal St., A:Free, 617-289-8662
OCT 28-31, HOLYOKE, Comic & Card Show, Holyoke Mall, A:Free, Mall Hours, 617-289-8662
OCT 30-31, W. SPRINGFIELD, Sportscard & Comic Show, New England Bldg. Eastern States Exhibition, 1305 Memorial Ave., T:150 A:$4, Sat:9am-5pm, Sun:9am-4pm, 413-782-1982
NOV 7, CHICOPEE, Card & Comic Show, Nativity Church Hall, 780 Chicopee St., T:50 A:$2, 10am-4pm, 413-593-6046

MICHIGAN

OCT 2, HOLLAND, Comic & Sportscard Show, Holiday Inn, 650 E. 24th St. & U.S. 31, T:30 A:Free, 9:30am-3pm, 616-394-5251
OCT 2-3, DEARBORN, Motor City Comic Con, Dearborn Civic Ctr, 15801 Michigan Ave., T:130 A:$6, Sat:11am-7pm, Sun:11am-5pm, 313-350-2633
OCT 4, STERLING HGTS, Sports & Comic Show, Freedom Hill, T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 9, MUSKEGON, Sportscard & Comic Show, Aron's Restaraunt, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
OCT 9, MUSKEGON, Sports Cards & Comic Show, Northway Lanes, 1751 Evanston Ave., T:30 A:Free, 9:30-4:30, 616-773-4031
OCT 10, ROYAL OAK, Collector Mania, American Legion Hall, Rochester Rd., T:40 A:$1, 10am-4pm, 313-792-9461
OCT 11, STERLING HGTS, Sports & Comic Show, Freedom Hill, T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 17, WARREN, Airborne Comics & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
OCT 17, ANN ARBOR, Comic Book Show, Holiday Inn W. Ann Arbor, 2900 Jackson Rd., A:$2, 10am-4pm, 215-966-0199
OCT 18, STERLING HGTS, Sports & Comic Show, Freedom Hill, T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 24, EAST LANSING, Spartan Comic Show, Kellogg Ctr, MI. St. Univ. Campus, Big Ten Rm., A:$1.50, 10am-4pm, 313-350-2633
OCT 24, ROSEVILLE, Airborne Comics & Card Show, Roseville V.F.W., T:45 A:Free, 10am-4pm, 313-468-0954
OCT 24, LANSING, Jubilee Convention, Holiday Inn (West), 7501 West Saginaw, A:$4, 10am-4pm, 301-292-4587
OCT 25, STERLING HGTS, Sports & Comic Show, Freedom Hill, T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 31, LIVONIA, X-Trava Con Comic Show, Knights of Columbus, 19802 Farmington Rd., A:$1.50, 10am-4pm, 313-350-2633
NOV 1, STERLING HEIGHTS, Sportscard & Comic Show, Freedom Hill, E. of Schoehnerr, T:40 A:Free, 3pm-9pm, 313-792-9461
NOV 7, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
NOV 8, STERLING HEIGHTS, Sportscard & Comic Show, Freedom Hill, E. of Schoehnerr, T:40 A:Free, 3pm-9pm, 313-792-9461
NOV 13, MUSKEGON, Sportscard & Comic Show, Aron's Restaraunt, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
NOV 14, ROSEVILLE, Airborne Card & Comic Show, Roseville V.F.W., T:45 A:Free, 10am-4pm, 313-468-0954
NOV 14, ROYAL OAK, Encore-Con Comic Show, American Legion Hall, 1815 Rochester Rd., A:$1.50, 10am-4pm, 313-350-2633
NOV 15, STERLING HEIGHTS, Sportscard & Comic Show, Freedom Hill, E. of Schoehnerr, T:40 A:Free, 3pm-9pm, 313-792-9461

MINNESOTA

OCT 2-3, BLOOMINGTON, Comic Book Convention, Thunderbird Hotel, 24th Ave. Exit off I-94, A:$6, 10am-5pm, 612-448-3108

SHOWS & CONVENTIONS

OCT 10, BRAINERD, Baseball & Comic Shows, Holiday Inn in Brainerd, Hwy 371 S., T:25, 9am-4:30pm, 701-235-2562
OCT 16-17, DULUTH, Baseball & Comic Show, Radisson Inn, 505 W. Superior St., T:42, Sat:9am-5pm, Sun:10am-4:30pm, 701-235-2562
OCT 31, MINNEAPOLIS, Reality Conventions, Days Inn, 1901 Killebrew Dr., A:$3, 10am-4pm, 301-791-8159

MISSOURI

OCT 9-10, JOPLIN, Collectibles Show, Ramada Inn, 33rd Rangeline, T:32 A:$1, Sat:9am-5pm, Sun:10am-4pm, 316-421-822
OCT 17, ST. LOUIS, Reality Conventions, Holiday Inn S., 6921 S. Lindbergh Blvd., A:$3, 10am-4pm, 301-791-8159
OCT 17, ST. LOUIS, Jubilee Convention, Holiday Inn, St. Charles Rock Rd., A:$4, 10am-4pm, 301-292-4587
OCT 17, ST. LOUIS, Comic Book Convention, Holiday Inn, Lindberg Exit off I-70, A:$3.25, 10am-4pm, 908-788-6845
OCT 24, COLUMBIA, Jubilee Convention, Holiday Inn, 7900 Washington Blvd., A:$4, 10am-4pm, 301-292-4587
OCT 24, KANSAS CITY, Reality Conventions, Holiday Inn Airport, I-29 Exit 13, A:$3, 10am-4pm, 301-791-8159
OCT 24, ST.CHARLES, Comic & Sportscard Show, Stegton Regency, Wall St. & Hawks Nest, T:40 A:$1, 9am-3pm, 314-739-3279
NOV 6-7, JEFFERSON CITY, Sports Collectors & Comic Show, Ramada Inn, 1510 Jefferson St., T:40 A:.25, 9am-5pm, 314-295-6395
NOV 7, KALAMAZOO, Jubilee Conventions, Holiday Inn Airport, 3522 Sprinkle Rd., A:$4, 10am-4pm, 301-292-4587

NEVADA

OCT 3, LAS VEGAS, Super Show V, Riviera Hotel & Casino, 2901 S. Las Vegas Blvd., T:120 A:$3, 10am-6pm, 702-596-3235

NEW HAMPSHIRE

OCT 14-15, NASHUA, Card & Comic Show, Royal Ridge Mall, Rt 3, A:Free, Mall Hours, 617-289-8662
NOV 11-14, SALEM, Card & Comic Show, Rockingham Mall, Rt. 28, A:Free, 617-289-8662

NEW JERSEY

OCT 2, UNION, Collectors Showcase, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4837
OCT 3, BRICKTOWN, Card & Comic Show, Laurelton Fire Company, T:30 A:$1.50, 10am-4pm, 908-506-0162
OCT 3, LITTLE FERRY, Cards & Comics Show, V.F.W. Post, 100 Main St., T:30 A:$1, 10am-4pm, 201-438-2530
OCT 3, HAZLET, Collectors Showcase Comic Book Show, Ramada Inn, Rt. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
OCT 3, TINTON FALLS, Monmouth County Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-531-9281
OCT 3, WAYNE, Great Eastern Conventions, Ramada Inn, Rt 46 W., A:$2, 10am-4pm, 908-788-6845
OCT 5, HAZLET, Comic & Non-Sports Show, Shore Point Inn, Rt 35 S., A:$1, 5pm-9:30pm, 908-583-7915
OCT 7, WOODBRIDGE, 1st Thursday Comic & Card Show, Forge Inn, Rt 9 N., T:30 A:Free, 5pm-10pm, 908-422-9365
OCT 10, PARSIPPANY, Comic Book Show, Holiday Inn, 707 Rt.46, A:$2, 10am-4pm, 215-966-0199
OCT 10, WESTFIELD, Spectacular Card & Comic Show, Temple Emanu-El, 756 East Broad St., T:50 A:$2, 10am-4:30pm, 908-925-8220
OCT 10, NEW MILFORD, Card & Comic Show, V.F.W. Post 4290, 267 Madison Ave., T:22 A:$1, 10am-4pm, 201-438-2530
OCT 11, EDISON, Sports & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, Noon-8pm, 609-655-7668
OCT 14, WOODBRIDGE, Comic & Non-Sports Show, Budget Motor Lodge, Rt 9 North, T:25 A:$1, 5pm-9:30pm, 908-583-7915
OCT 14, LINDEN, Card, Comic & Collectible Show, Cong. Anshe Chesed, George St. & Orchard Terr., T:30 A:$2, 5pm-9:30pm, 908-925-8220
OCT 15, NEWARK, Comic and Gaming Show, Unversity Heights, Central Ave. and Martin Luther Blvd., T:75 A:$3, 10:30am-4:30pm, 201-226-3523
OCT 16, NEWARK, Comic & Gaming Show, University Heights, Central Ave. & Martin Luther Blvd., T:75 A:$3, 10:30am-4:30pm, 201-226-3523
OCT 17, ROBBINSVILLE, Comic & Trading Card Show, Washington TWP. Volunteer Fire Dept, Rt 130, A:$2, 9:30am-3:30pm, 609-448-7585
OCT 17, GARFIELD, Cards, Comics & Collectibles, Garfield Boys & Girls Club, 490 Midland Ave., T:60 A:$1, 10am-4pm, 201-340-2218
OCT 20, EDISON, Card & Comic Show, Victorian Manor, 2863 Woodbridge Ave., T:30 A:$1, 5pm-10pm, 908-422-93650.
OCT 21, E. BRUNSWICK, Comic & Non-Sports Show, Mid-State Bowl, Mid-State Mall, Rt 18 North, T:20 A:$1, 5pm-9:30pm, 908-583-7915
OCT 23, BAYVILLE, Fund Raiser Sports Card & Comic Show, 1st Aid Squad Building, Rt 9 & Station Rd., 10am-4pm, 908-269-3123
OCT 23, TINTON FALLS, Monmouth County Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-531-9281
OCT 24, WOODBRIDGE, Reality Conventions, Sheraton, 515 Rte 1 S., A:$3, 10am-4pm, 301-791-8159
OCT 24, EDISON, Sport & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 9:30am-4:30pm, 609-655-7668
OCT 30, CARTERET, Comic & Sports Show, St. Demetrius Convention Ctr, 681 Roosevelt Ave., A:$2, 10am-4pm, 908-855-5852
OCT 30, BORDENTOWN, Comic Art Convention, Days Inn, Rt 206 North, T:30 A:$3, 10am-4pm, 908-828-5955
OCT 30, WOODBRIDGE, Comic & Non-Sports Show, Budget Motor Lodge, Rt. 9 North, T:40 A:$2, 10am-4pm, 908-583-7915
OCT 31, CLIFTON, Cards, Comics & Collectibles, Clifton Boys & Girls Club, 802 Clifton Ave., T:100 A:$1, 10am-4pm, 201-340-2218
NOV 4, WOODBRIDGE, 1st Thursday Comic & Card Show, Forge Inn, Rt 9 N., T:30 A:Free, 5pm-10pm, 908-422-9365
NOV 7, HAZLET, Collectors Showcase Comic Book Show, Ramada Inn, Rt. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
NOV 13-14, NEW BRUNSWICK, Card & Comic Show, Flea Market Bldg, US Rt 1, T:52 A:Free, Sat:10am-9pm, Sun:10am-6pm, 908-238-4231
NOV 14, LINDEN, Card & Comic Show, Anshe Chesed, A:$2, 10am-4:30pm, 908-925-8220
NOV 14, NEW MILFORD, Card & Comic Show, V.F.W. Post 4290, 267 Madison Ave., T:22 A:$1, 10am-4pm, 201-438-25300
NOV 14, LINDEN, Card, Comic & Collectible Show, Cong Anshe Chesed, George St. & Orchard Terr., T:40 A:$2, 10am-4:30pm, 908-486-8616

NEW YORK

OCT 1, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
OCT 2, BROOKLYN, Sportscard & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Pkwy., T:35 A:Free, 10am-4pm, 718-421-4919
OCT 3, STONYBROOK, Baseball Card & Comic Show, Holiday Inn, 3131 Nesconset Hwy., T:20 A:$1, 10am-4pm, 516-471-8000
OCT 9, HAUPPAUGE, Baseball Card & Comic Show, Marriott, Grand Ballroom, 1717 Motor Pkwy., T:40+ A:$1, 10am-4pm, 516-232-9800
OCT 10, ROCKVILLE CENTRE, Baseball & Comic Show, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-678-1300
OCT 10, WILLISTON PARK, Monthly Card & Comic Show, American Legion Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
OCT 10, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
OCT 10, NEW YORK, Great Eastern Conventions, Ramada Hotel, 33rd & 7th Ave., A:$3.25, 10am-6pm, 908-788-6845
OCT 10, BELLROSE, Comic & Sportscard Show, V.F.W. Hall, 242-37 Braddock Ave., T:25 A:$1, 10am-4pm, 516-795-4628
OCT 15, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
OCT 15, STONYBROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy., T:20+ A:$1, 6pm-10pm, 516-471-8000
OCT 16, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
OCT 16, LYNBROOK, Baseball & Comic Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., A:$1, 10am-4pm, 516-289-7398
OCT 16, MANHATTAN, Comic & Sportscard Show, Masonic Hall, 71 W. 23rd St., T:30 A:$1, 10am-4pm, 516-795-4628
OCT 17, BELLMORE, Comic & Sportscard Show, E. Bay Temple, 2569 Merrick Rd., T:28 A:$1, 10am-4pm, 516-795-4628
OCT 17, JERICHO, Comic & Baseball Show, Fontainebleau Caterers, 18 Jericho Turnpike, T:150 A:Free, 10am-5pm, 516-665-6024
OCT 17, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
OCT 23, FLORAL PARK, Comic & Sportscard Show, St. Hedwig Parish Hall, 309 Jericho Tpk., T:40 A:$1, 9:30am-4pm, 516-248-4235
OCT 23, BROOKYLN, Sportscard & Comic Show, 7100 Shore Rd., T:30 A:$1, 10am-5pm, 718-331-5209
OCT 23, ARMONK, Baseball, Card & Comic Show, Ramada Inn, T:36 A:$2, 904-356-6122
OCT 24, ALBANY, Albany Comic Book Convention, Holiday Inn, 205 Wolf Road, A:$3.25, 10am-4pm, 908-788-6845
OCT 27, SEAFORD, Comic & Sportscard Show, S. St. Restaurant, 3882 Sunrise Hwy., T:32 A:$1, 6pm-10pm, 516-795-4628
OCT 28, OCEANSIDE, Baseball Card & Comic Show, Sons of Italy, 3015 Long Beach Rd, A:Free, 6pm-10pm, 516-289-7398
OCT 31, REGO PARK QUEENS, Comic & Sportcard Show, Rego Park Jewish Ctr., 97-30 Queens Blvd., T:32 A:$1, 10am-4pm, 516-795-4628
OCT 31, OZONE PARK, Card & Comic Show, Gordon Webster Legion Hall, 107-14 Rockaway Blvd., T:45+ A:$1, 10am-4pm, 718-845-7240
OCT 31, NEWBURGH, Baseball Card & Comic Show, Ramada Inn, 1055 Union Ave., T:23 A:Free, 10am-4pm, 914-361-5380
NOV 6, FLORAL PARK, Comic & Sportscard Show, St. Hedwig Parish Hall, 309 Jericho Tpk., T:40 A:$1, 9:30am-4pm, 516-248-4235
NOV 7, STONYBROOK, Baseball Card & Comic Show, Holiday Inn, 3131 Nesconset Hwy., T:20 A:$1, 10am-4pm, 516-471-8000
NOV 13, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
NOV 13, HAUPPAUGE, Baseball Card & Comic Show, Marriott Hotel, Grand Ballroom, 1717 Motor Pkwy., T:40+ A:$1, 10am-4pm, 516-232-9800
NOV 14, ROCKVILLE CENTRE, Baseball & Comic Show, Holiday Inn, 173 Sunrise Hwy, A:Free, 10am-5pm, 516-678-1300

NORTH CAROLINA

OCT 1-3, DURHAM, Comic & Card Show, South Square Mall, 4001 Chapel Hill Blvd., T:50, Mall Hours, 803-826-2788
OCT 3, RALEIGH, Card & Comic Show, N. Raleigh Hilton, 3415 Old Wake Forest Rd., T:50 A:$1.50, 9am-4pm, 804-231-1969
OCT 9, BURLINGTON, Sports Card & Comic Show, Ramada Inn, 2703 Ramada Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
OCT 16, GREENSVILLE, Comic & Sportscard Show, Hilton Inn, 207 S.W. Greenville, T:32 A:$1.50, 9am-4pm, 804-231-1969
OCT 17, FAYETTEVILLE, Comics & Sportscard Show, Howard Johnson Plaza Hotel, Cedar Creek Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
OCT 23, GREENSBORO, Comic & Sportscard Show, Howard Johnson Plaza Hotel, 415 Swing Rd., T:35 A:$1.50, 9am-4pm, 804-231-1969
OCT 24, CHARLOTTE, Reality Conventions, Ramada Central, I-77 Exit 7, A:$3, 10am-4pm, 301-791-8159
OCT 29-31, DURHAM, Card & Comic Show, South Square Mall, 4001 Chapel Hill Blvd., T:50, Mall Hours, 803-626-2788
OCT 30, GREENSBORO, Reality Conventions, Howard Johnsons Coliseum, at 3030 High Point Rd., A:$3, 10am-4pm, 301-791-8159
OCT 30, RICHMOND, Comic & Sportscard Show, Comfort Inn-Midtown, 3200 W. Broad St., T:32 A:$1.50, 9am-4pm, 804-231-1969
OCT 31, DURHAM, Sportscard & Comic Show, Holiday Inn-West, 3460 Hillsborough Rd., T:33 A:$1.50, 9am-4pm, 804-231-1969
OCT 31, RALEIGH, Reality Conventions, Holiday Inn N., 2815 Capital Blvd., A:$3, 10am-4pm, 301-791-8159
NOV 7, GREENVILLE, Comic & Sportscards Show, Hilton Inn, 207 S.W. Greenville Blvd., T:32 A:$1.50, 9am-4pm, 804-231-1969
NOV 7, WILIMINGTON, Comic, Toys, Sportscard Show, Elks Lodge, 5302 Oleander Dr., T:45 A:$2, 10am-5pm, 919-350-0152
NOV 14, FAYETTEVILLE, Comic & Sportscard Show, Howard Johnson Plaza Hotel, Cedar Creek Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969

OHIO

OCT 3, CANTON, Jubilee Comic Convention, Parke Hotel, 4343 Everhard Rd., A:$4, 10am-4pm, 301-292-4587
OCT 10, COLUMBUS, Sportscard & Comic Show, Southland Expo Ctr., 3660 S. High St., T:100 A:.50, Noon-6pm, 614-236-2786

MIAMI
CARD & COMIC
EXPO

November 6th & 7th
Sat. 10AM to 6PM • Sun. 10AM to 5PM

Radisson Centre
Miami, Florida

Joe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe

JOE QUESADA SIGNING
11AM-3PM SAT. & SUN.

Joe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe QuesadaJoe

CREDITS: XO#O
BATMAN SWORD OF AZRAEL
BATMAN #500

JIM PALMIOTTI
CREDITS: XO#O
MAGNUS #24

MARAT MYCHAELS
CREDITS: BRIGADE
EXTREME STUDIOS

DAN FRAGA
CREDITS: BLOODSTRIKE
EXTREME STUDIOS

HONUS WAGNER T206

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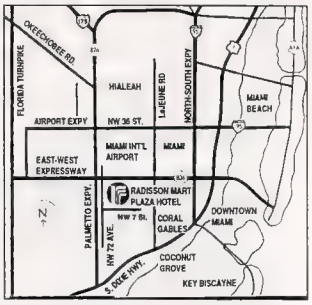

For Further Info: Goldline Marketing, Inc
(305) 682-0712 • Fax (305) 682-0713

SHOWS & CONVENTIONS

OCT 10, COLUMBUS, Reality Conventions, Sheraton Inn, 2124 S. Hamilton Rd., A:$3, 10am-4pm, 301-791-8159
OCT 16-17, NILES, Collectible Convention, Eastwood Mall, T:50 A:Free, Sat:10am-9pm, Sun:Noon-5pm, 412-342-7067
OCT 17, CLEVELAND, Reality Conventions, Marriott Airport, 4277 W. 150th St., A:$3, 10am-4pm, 301-791-8159
OCT 17, ST. CLARKSVILLE, Comic Book Convention, Eagle's Hall, I-70 & Exit 218, T:30 A:$2, 10am-4pm, 216-499-6056
OCT 17, EASTLAKE, Comic, Sport & Non-Sportscard Show, Eastlake Community Ctr., 600 E. 349th, T:40 A:$1, 10am-6pm, 216-354-3524
OCT 17, N. CANTON, Comic Convention, Holiday Inn, I-76 & Rt 43., T:36 A:$3, 216-494-4427
OCT 23, DAYTON, Reality Conventions, Holiday Inn S., I-75 Exit 50 A, A:$3, 10am-4pm, 301-791-8159
OCT 24, AMHERST, Sportscard & Comic Show, Amherst American Legion Hall., Middle Ridge Rd., T:33 A:Free, 10am-4pm, 216-839-2737
OCT 24, SIDNEY, Comic & Card Show, Holiday Inn, I-75 Exit 92., T:27 A:.50, 10am-4pm, 419-738-9481
OCT 30, CINCINNATI, Jubilee Convention, Holiday Inn, I-275 & US 42 Exit 46, A:$4, 10am-4pm, 301-292-4587
NOV 6, AKRON, Jubilee Conventions, Holiday Inn (Fairlawn), 4037 Medina Rd., A:$4, 10am-4pm, 301-292-4587
NOV 13-14, MANSFIELD, Comic & Collectible Show, Fairhaven Hall, Richland County Fairgrounds, A:$5, Sat:10am-5pm, Sun:10am-4pm, 419-526-0438

OKLAHOMA

OCT 30-31, BROKEN ARROW, Collectibles Show, Holiday Inn, 145 East Ave. & 51 Hwy, Sat:9am-5pm, Sun:10am-4pm, 316-421-8822

OREGON

OCT 10, CORVALLIS, Comics & Collectibles Show, O'Callahan's, 1150 NW 9th St., T:50 A:$1, 10am-5pm, 503-754-7343

PENNSYLVANIA

OCT 2, PITTSBURGH, Jubilee Comic Convention, Holiday Inn, Exit 11, A:$4, 10am-4pm, 301-292-4587
OCT 2, TREVOSE, Sports & Comic Show, Ramada Hotel, 2400 Old Lincoln Hwy., T:50 A:$1, 10am-4pm, 215-968-8577
OCT 2, LANCASTER, Comicquest Show, Holiday Inn E., Rt. 30 E. Bypass, A:$2, 10am-4pm, 215-966-0199
OCT 3, ALTOONA, Comic Book Show, Ramada Inn, on Rt. 220, A:$1, 10am-4pm, 215-966-0199
OCT 3, PHILADELPHIA, Great Eastern Convention, City Line Holiday Inn, City Ave. at Exit 33, A:$3.25, 10am-4pm, 908-788-6845
OCT 10, PITTSBURGH, Great Eastern Convention, Sheraton, at Station Square, A:$3, 10am-4pm, 908-788-6845
OCT 14-17, CAMP HILL, Comic Book Show, Capital City Mall, T:45 A:Free, Mall Hours, 814-472-2390
OCT 15, CONNELLSVILLE, Sportscard & Comic Show, Laurel Mall, Rt. 119, T:28, Mall Hours, 412-258-7420
OCT 22-24, ALTOONA, Comic Book Show, Logan Valley Mall, T:45 A:Free, Mall Hours, 814-472-2390
OCT 30, HARRISBURGH, Reality Conventions, Best Western, I-83 Exit 18 A, A:$3, 10am-4pm, 301-791-8159
OCT 30, FEASTERVILLE, Card & Comic Show, Buck Hotel, Bostelton Ave. & Bridgeton Pike, A:$1, 10am-4pm, 215-968-8577
OCT 30, N.E. PHILADELPHIA, Serendipity, Best Western, 11580 Roosevelt Ave., A:$3, 11am-4:30pm, 410-398-6685
OCT 31, PHILDELPHIA, Reality Conventions, Sheraton Northeast, 9461 Roosevelt Blvd., A:$3, 10am-4pm, 301-791-8159
OCT 31, ALLENTOWN, Comicquest Show, Holiday Inn W., I-78 & Rt. 100, A:Free, 10am-4pm, 215-966-0199
NOV 7, ERIE, Comicquest Show, Avalon Hotel, 16 W. 10th St., I-90 Exit 7, A:$2, 10am-4pm, 215-966-0199

RHODE ISLAND

OCT 14, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013
OCT 14, WOONSOCKET, Sportscard & Comic Show, Elks Hall, 380 Social St., T:40 A:$1, 6pm-10pm, 401-765-0934
NOV 2, PROVIDENCE, Pro-Con, Holiday Inn, Atwells Ave. at I-95, T:60 A:$1.50, 10am-4pm, 401-724-0870
NOV 11, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013

SOUTH CAROLINA

OCT 9, COLUMBIA, Reality Conventions, Quality Inn, I-20 Exit 65 at Broad River Rd., A:$3, 10am-4pm, 301-791-8159
OCT 10, CHARLESTON, Reality Conventions, Holiday Inn Mt. Pleasant., U.S. 17 N. at Cooper River Bridge, A:$3, 10am-4pm, 301-791-8159

TENNESSEE

OCT 2, MEMPHIS, Reality Conventions, Memphis Airport Hotel, 2240 Democrat Rd., A:$3, 10am-4pm, 301-791-8159
OCT 17, NASHVILLE, Cards, Comics & Toys Show, Airport Inn, Briley Pkwy., T:50 A:$1.50, 9am-5pm, 615-952-4168
OCT 23, KNOXVILLE, Classy Con 19, Holiday Inn N.W., Merchants Rd. Exit, T:35 A:$2, 10am-4:30pm, 615-344-0638
NOV 14, NASHVILLE, Card, Comic & Toy Show, Airport Inn, Briley Pkwy., T:50 A:$1.50, 9am-5pm, 615-952-4168

TEXAS

OCT 2-3, HOUSTON, Comic & Card Convention, Holiday Inn, 7611 Katy Frwy., T:40 A:$2, Sat:10am-5pm, Sun:10am-5pm, 409-295-4353
OCT 3, HOUSTON, Comic Carnival, Hobby Holiday Inn, 9100 Gulf Frwy., A:$3, 10:30am-5:30pm, 713-659-1210
OCT 9, ARLINGTON, Sportscard & Comic Show, Comfort Inn, T:34 A:$2, Sat:10am-5pm, 817-595-1039
OCT 4, SAN ANTONIO, Comic & Card Show, Wyndham Hotel, IH 10 & Wurzbach, T:40 A:$1, 10am-5pm, 210-666-8850
OCT 16, WEATHERFORD, Sports & Non Sports Show, Best Western, 1927 Sante Fe Dr., T:9 A:$1, 9am-5pm, 214-613-4945
OCT 16, HOUSTON, Card & Comic Show, Holiday Inn, 11160 S.W. Frwy at Beltway 8, T:35 A:$2, 10am-5pm, 409-295-4353
OCT 16, SAN ANTONIO, Card & Comic Show, Embassy Suites Hotel, T:35 A:$1, 10am-5pm, 409-295-4353
OCT 17, WEATHERFORD, Sports & Non-Sports Show, Best Western, 1927 Sante Fe Dr., T:9 A:$1, 11am-5pm, 214-613-4945
OCT 23, DALLAS, Comic & Sportscard Show, Marriott Hotel, L.B.J. Fwy at Coit Rd., T:40 A:$1, 9am-4pm, 214-840-3670
OCT 22-24, TEXARKANA, Collectible Show, Central Mall, T:40 A:Free, Sat:10am-9pm, Sun:11am-5:30pm, 316-421-8822
OCT 23-24, ARLINGTON, Sportscard & Comic Show, Comfort Inn, T:34 A:$2, Sat-Sun:10am-5pm, 807-595-1039
OCT 24, AUSTIN, Card & Comic Show, Embassy Suites, 5901 N. I-35, T:40 A:$1.50, 10am-5pm, 409-295-4353
OCT 24, DALLAS, Action Figure Toy Show, Dallas Parkway Hilton, T:55+ A:$2, 10am-5pm, 214-578-0213
OCT 30, SAN ANTONIO, Card & Comic Show, Hoilday Inn N.E., I-35 & Binz-Englemann, T:20 A:.50, 10am-5pm, 210-659-1735
OCT 30-31, HOUSTON, Card & Comic Show, Holiday Inn N.W., 14996 N.W. Frwy at Beltway 8, T:35 A:$2, Sat-Sun:10am-5pm, 409-295-4353
OCT 30-31, SAN ANGELO, Card & Sports Card Show, Convention Ctr., 500 Rio Concho Dr., T:35 A:$1, Sat:10am-6pm, Sun:10am-4pm, 915-942-8388
OCT 30-31, CLEAR LAKE, Comic Carnival '93, Days Inn, 2020 E. Nasa Rd. 1, A:$3, 10:30am-5:30pm, 713-659-1210
OCT 31, SAN ANTONIO, Baseball & Comic Show, Holiday Inn, 3233 N.W. Loop 410 & I-10, T:45 A:$1, 10am-5pm, 713-589-9600
OCT 31, SAN ANTONIO, Card & Comic Show, Embassy Suites Hotel, I-10 & Callaghan, T:40 A:$1, 10am-5pm, 210-675-7364
NOV 6, SAN ANTONIO, Collectible Convention, Embassy Suites Hotel, 7750 Briariidge, T:50 A:$3, 10am-5pm, 210-655-6557
NOV 13, HOUSTON, Comic Carnival '93, Sheraton Grand Hotel, 2525 W. Loop S., T:50 A:$4, 10:30am-5:30pm, 713-659-1210

VIRGINIA

OCT 2, FREDERICKSBURG, Comic & Sports Card Show, Best Western, 542 Warrenton Rd., T:29 A:$1.50, 9am-4pm, 804-231-1969
OCT 3, CHESAPEAKE, Sports Card & Comic Show, Chesapeake Square Mall, 4200 Portsmontz Blvd., T:60 A:Free, Sun:12:30pm-5:30pm, 919-294-8223
OCT 3, SPRINGFIELD, Sportscard & Comic Show, Hilton, 6550 Loisdale Rd., T:40 A:Free, 10am-4pm, 804-320-0136
OCT 9, FREDERICKSBURG, Comicquest Show, Falmouth Fire Co., 250 Butler Rd., A:$2, 10am-4pm, 215-966-0199
OCT 8-10, STAUNTON, Sportscard & Comic Show, Staunton Mall, I-81 Exit 220, T:55 A:Free, Mall Hours, 804-320-0136
OCT 9-10, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, Sat:10am-6pm, Sun:10am-4pm, 804-463-2904
OCT 10, ALEXANDRIA, Card & Comic Show, Quality Inn, 6461 Edsall Rd., T:30 A:$1.50, 9am-4pm, 804-231-1969
OCT 10, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159
OCT 16, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, 10am-8pm, 804-463-2904
OCT 17, VIENNA, Reality Conventions, Tysons Coner Marriott, 8028 Leesburgh Pike, A:$3, 10am-4pm, 301-791-8159
OCT 17, TYSONS CORNER, Comic & Non-Sports Show, Ramada Hotel, 7801 Leesburg Pike, T:65 A:$2, 10am-4pm, 703-503-5834
OCT 30-31, RICHMOND, Card, Toys, Trains, Comic Show, Showplace Expo Ctr., 3000 Mechanicsville Turnpike, T:160 A:$4, 10am-4pm, 412-539-8821
OCT 31, SPRINGFIELD, Sportscard & Comics Show, Hilton, 6550 Loisdale Rd., T:40 A:Free, 10am-4pm, 804-320-0136
OCT 31, RICHMOND, Jubilee Convention, Holiday Inn (West), 6531 W. Broad St., A:$4, 10am-4pm, 301-292-4587
NOV 6, FREDERICKSBURG, Comic & Sportscard Show, Best Western, 543 Warrenton Rd., T:29 A:$1.50, 9am-4pm, 804-231-1969
NOV 13, ALEXANDRIA, Comic & Sportscard Show, Quality Inn, 6461 Edsall Rd., T:32 A:$1.50, 9am-4pm, 804-231-1969

WASHINGTON D.C.

OCT 16, WASHINGTON, Reality Conventions, Howard Johnson's, 2650 Jefferson Davis Hwy., A:$3, 10am-4pm, 301-791-8159

WASHINGTON

OCT 3, TACOMA, Tacoma Comic Convention, Tacoma Exhibition Hall, A:$3, 10:30am-5pm, 1-800-542-1791

WEST VIRGINIA

OCT 17, WHEELING, Comic Book Convention, Eagle's Hall, I-70 & Exit 218, T:30 A:$2, 10am-4pm, 216-499-6056

WISCONSIN

OCT 10, MADISON, Madcity Comic Show, Howard Johnson, 525 Johnson St., T:32 A:$1, 10am-4pm, 414-351-1719 ☆

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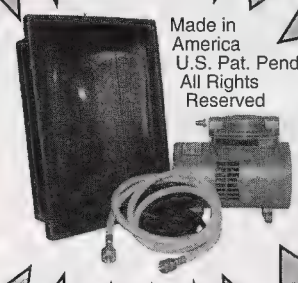

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E.G.O.*

ENDING THE SPECULATION

by Todd McFarlane

PHOTO BY ALBERT L. ORTEGA

Todd McFarlane is one of the founding members of Image Comics, and is the creator, writer, and artist of Spawn.

The pigs of the industry are the people that are starting this gluttonous market. All the retailers out there, all the distributors, and even the comic book companies are all concerned about this. In my opinion, most of the pigs who are coming into this business are either coming in from the outside, from the card market, or are borderline good retailers who are now getting greedy. Unfortunately, I wish I could solve all the greed in business and in the world so we could have perfect harmony, but since I can't, we can just hope that the pigs go away.

We have had six months in this business where sales got kind of crazy and everyone was buying into the hype, the speculation, foil covers, and all of that stuff. Now we're seeing almost a reversal of that, and orders are going down dramatically, because like any little kid, once you get your finger burnt, you overreact. I think that people are undercutting their orders, but more importantly, I'm hoping that the pigs of the business are going bankrupt right now. All of these guys have raped and pillaged the card market, got greedy, and thought they were going to buy an island off of Tahiti somewhere. Now, after they destroyed that business and left it in a crumbled state, they've jumped into our business, and the only difference is that we've been around for 35 years with independent stores and distribution, which I can't say is the same for the card market. With the sales going down and retailers getting stuck with the product, they are complaining every single month.

Image Comics gets complaints every month from retailers calling up to return our product because they didn't do their homework, and they overordered so that they could be greedy. After taking their product and being greedy about it, they found that they couldn't sell it, and tried to stiff us back with it. I won't give any credit to those who are *stupid* or *greedy*. If you fit one of those two categories, which seems to be a lot of you, you're not getting anything.

Some retailers are trying to return *Spawn* #10 because it didn't have a Rob Liefeld poster, as advertised. The Liefeld poster comes in *Spawn* #12, so I guess it should be returnable because I didn't tell you there'd be a poster in there. So, no, you're not going to return *Spawn* #10, because you overordered and because you got caught up in the frenzy of overordering *Spawn* for a few months. And don't tell me that you sell *Spawn* based on who draws the poster. Not when you can get a regular comic drawn by that guy a few feet away from where you picked up *Spawn*.

What I'm hoping for, and I can tell you that Diamond Comic Distributors and Capital City Inc. isn't hoping for, is that those million dollar comic books become a thing of the past. I'd rather have 100,000 copies of the books put into the right hands—the hands of the fans—than have a million copies of them put into the wrong people's hands. Right now, there's a million books that are going into the wrong hands, and I'm hoping these hands go belly up because they don't care about this business. When they leave (and they're going to leave, because when they go bankrupt, they will leave), I hope that the people who care about this business will still be standing, and will be there to carry on because we care.

It's a somewhat sad fact that it's like this. If I could, whenever one of these pigs go belly up, I wish I could be the guy standing over them with a butcher knife, so I could gut them and make sure they don't come back. If there's any way I could make their lives miserable, I will do anything in my power to do it. This means getting the good retailers behind me to fight them to the death, and we'll be the ones left standing when all is said and done. ☆

Any industry professional who wishes to respond to the opinions stated here, or would like to submit their own opinion on a matter dealing with the comic industry, should write to: E.G.O., P.O. Box 5001 Monsey, NY 10952-8001.

*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not those of *Wizard: The Guide to Comics* or its editorial staff.

W I Z A R D T O P T E N

top ten tag lines for wizard that were almost used instead of "the guide to comics"

10 Wizard: All models 18 years and older

9 Wizard: The magazine 65 million years in the making

8 Wizard: The guide to Todd

7 Wizard: Tastes like fresh-brewed coffee

6 Wizard: Buy us, you fanboy

5 Wizard: Now scab-free!

4 Wizard: The soup that eats like a meal

3 Wizard: We kick butt over Ladies' Home Journal (Redbook, too)

2 Wizard: Relax, it's not real blood

1 Wizard: Hey! Full frontal nudity!

Congratulations

to the winners of *Wizard* #24's Batman: Sword of Azrael contest (answer—ALISON BLAIRE):

Grand Prize:

Matthew S. Furman (age 24) - West Roy, Utah

First Prize:

Chris Lewis (age 12) - Ellicott City, Md.
Jason Valdez (age 12) - Round Rock, Texas
John Wheeler (age 15) - Woodcave, Calif.

Second Prize:

Ian Fortier (age 13) - Windstor, Ontario, Canada
Chris McCarthy (age 10) - Shreveport, La.
Rick Slaugh Jr. (age 14) - Minneapolis, Minn.
Cliff Varner (age 12) - Pottsboro, Texas
Christopher Wendt (age 14) - Coraville, Ind.

Third Prize:

Rafael Aguiar (age 14) - Bronx, N.Y.
John Burden (age 16) - VAFB, Calif.
Marc Caprara (age 26) - Latham, N.Y.
Todd Dingess (age 12) - Grand Rapids, Mich.
Craig Hayes (age 21) - New Orleans, La.
Chris Hong (age 11) - Seattle, Wash.
Ryan Jussel (age 13) - Colorado Springs, Colo.
Albert Kwon (age 11) - Mississavga, Ontario, Canada
Martin J. Morciglio (age 24) - Philadelphia, Pa.
Richard Murakami (age 13) - Adelanto, Calif.
Christopher Ness (age 13) - Augusta, Ga.
Jeremy Nied (age 13) - Auburn, Calif.
Azeem Sajid (age 13) - Valley Stream, N.Y.
David Seid (age 12) - New York, N.Y.
Stuart Sim (age 19) - Victoria, British Columbia, Canada
Craig Triebold (age 14) - San Jose, Calif.

SPECIAL • THANKS

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Clarksville, Tenn.

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Defiant

Pete Stone
Continuity

John Taylor
Orlando, Fla.

Kyle Zimmerman
Image Comics

And a very special thanks to everyone we missed, and to all the readers out there who helped make *Wizard* the #1 Guide to Comics!

WIZARD: The Guide To Comics volume one, number twenty-seven (27), November 1993.

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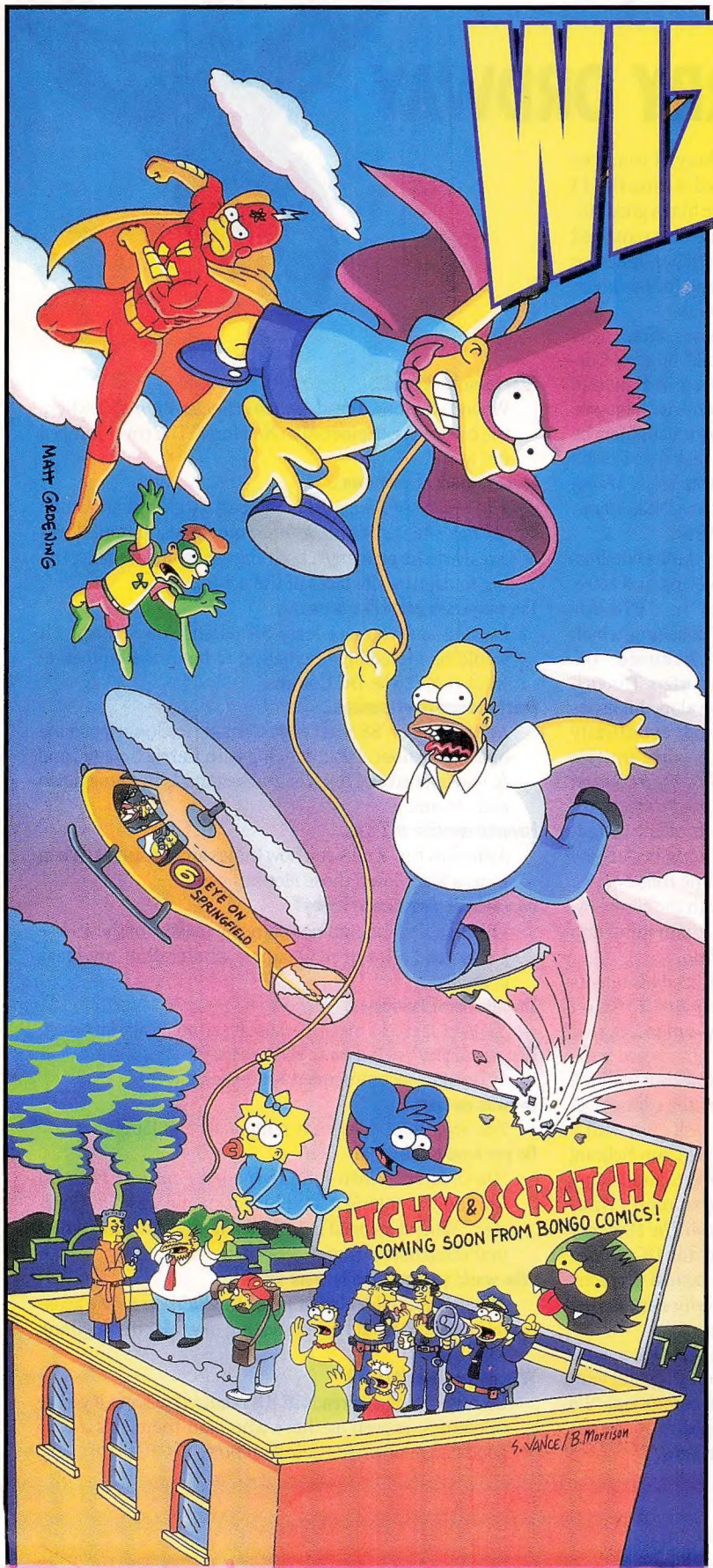

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ISSUE 28

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WIZARD Profile

Here's looking at...JERRY ORDWAY

If there is one word to describe Jerry Ordway, it would be "consistent." While the experience gained during the 13 years in the comic book industry has made him a good storyteller, his clean style and approach to comics has remained relatively unchanged. Whether it be as a penciler, inker, or writer, Ordway has forged a niche for himself in the industry as a respected creator and a solid storyteller.

The 36-year-old Ordway was born in Milwaukee, Wis., "in the back of a Rambler on the way to the hospital," he says. Currently living in Fairfield County, Conn. with his wife and newborn daughter, he attests his slick style to such influences as Wally Wood, John Buscema, Neal Adams, and Jack Kirby.

PHOTO: JOE SCHUYLER

Ordway started out illustrating coloring and activity books in 1978 for Western Publishing, which featured licensed DC Comics characters. Through this, he developed liaisons at DC, and eventually became a part-time artist for that company in 1980, doing stories for *Mystery In Space*, *Time Warp*, and other anthology titles. DC tried to reel Ordway in to ink full time, but he turned down its offers, including inking George Pérez on *The New Teen Titans,* because he was happy with his job at Western. But as time rolled on, he felt there was no chance for advancement with the company, and was convinced by fellow inker John Beatty to jump into comics full time to ink DC's *All-Star Squadron*.

Since then, the laid-back Ordway has utilized his talents on a multitude of projects, including *Infinity Inc.*, *Crisis on Infinite Earths*, *Fantastic Four*, and the *Superman* titles. At first, Ordway was reluctant to put his talents toward writing, and wished to continue his co-plotting role. But with the encouragement and guidance of Mike Carlin, the editor of all four Superman books, he has taken to the task quite well.

Recently, Ordway wrapped up a seven-year run helping chronicle the adventures of the Man of Steel, and is currently hard at work finishing up his and Al Gordon's *WildStar* mini-series for Image, as well as his own *The Power of Shazam!* painted hardcover graphic novel for DC. In the future, Ordway plans to do more creator-owned projects, including an unnamed project that he describes as "a cross between *Close Encounters* and *The Fugitive*."

In the meantime, when Ordway finishes his current commitments, he plans on taking some time off to spend with his family. As for the long-term future, he comments, "I'd like to take up more painting, but I wouldn't look past comics. I'm pretty happy doing them right now."

WILDSTAR: SKY ZERO ™ & © 1993 AL GORDON & JERRY ORDWAY.

First comic book read...
When I was nine, I read *Amazing Spider-Man* #50, where the cover says, "Spider-Man No More!" The cover jumped out at me.

Favorite work of your own...
The Power of Shazam! is my best stuff, but above all, my favorite is still the *Batman* movie adaptation. It was a real artistic challenge, both time-wise and visually, trying to capture the faces of the actors.

The one person you'd like to meet...
I would love to meet Jerry Siegel and Joe Schuster. It would be incredibly fascinating to be in the bullpen of what came to be DC Comics.

Most embarrassing moment...
At the 1987 or '88 San Diego Con, Al Gordon tripped me on a dance floor. I was dancing with Carrie Spiegle, and Al had tripped and fell. He grabbed me as he came down and...boom.

Favorite munchie at 2 a.m....
A Mounds bar. It tells you how things are consistent. When I was a kid, I loved those Mounds bars.

Do you have a pastime or hobby?
I like reading biographies of movie makers of the 1940s. I also read a lot of magazines, where all of my ideas come from.

Favorite television show...
Seinfeld. It cracks me up because it's so politically incorrect.

Who would play you in a movie about yourself?
Al Gordon recommended John Cleese.

Favorite cartoon...
The Simpsons. I watch it religiously and laugh.

Do you have a nickname?
"Da Ordster." When John Byrne left *Fantastic Four*, Al Gordon was inking it, and his nickname was "Da Gordster." When I stepped in to pencil it, my name was a natural extension of that.

Who would you most like to work with?
Al Williamson. He almost inked the *Batman* movie adaptation, and it would be interesting to work on something with him.

Why do you read *Wizard*?
Because everybody reads it! It's required reading if you're in comics, as well as those who read them. It's a very good gauge of what's going on now. ☆

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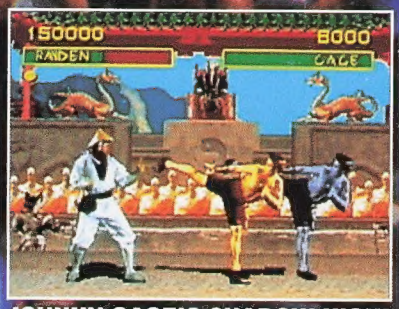

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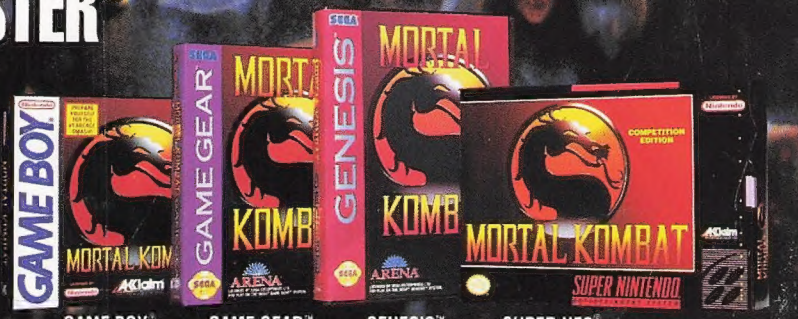

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